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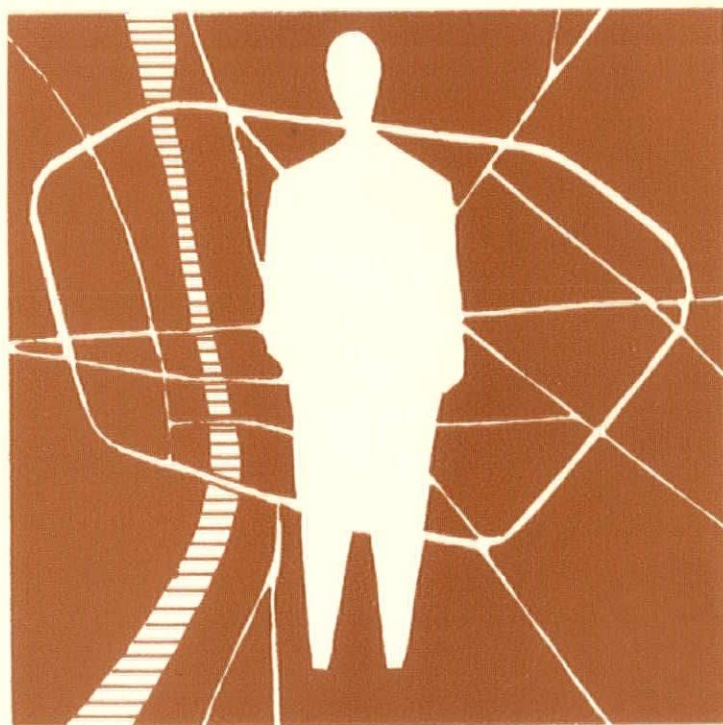
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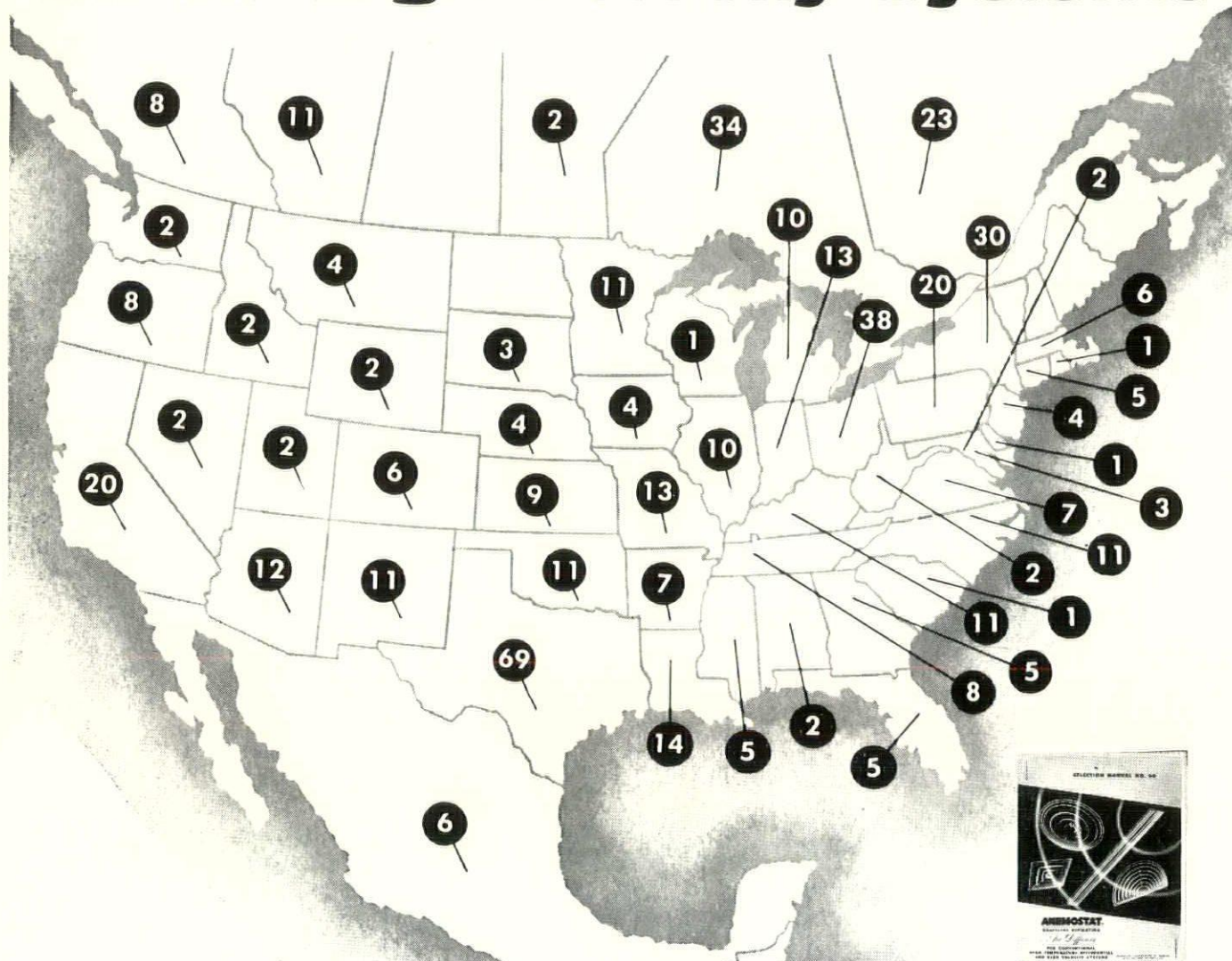
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OCTOBER 16-19

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SEPTEMBER - OCTOBER • VOLUME XVIII • NUMBER V

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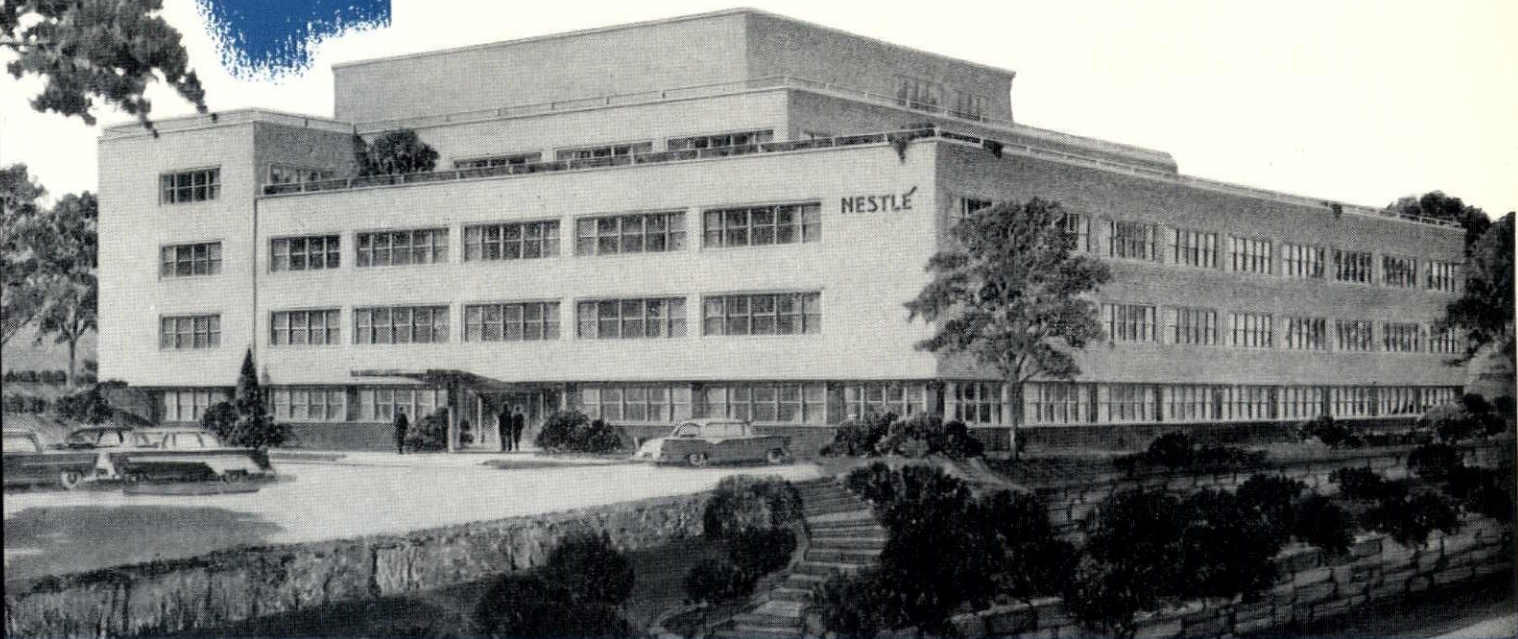
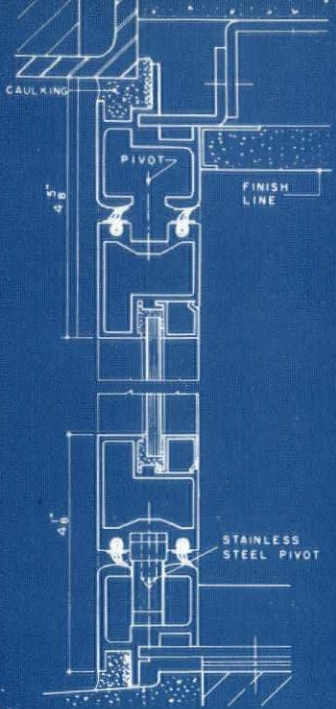
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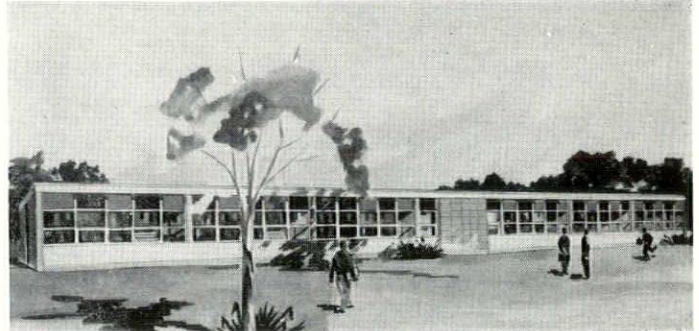
No job delays because of weather

- **SIMPLIFIES CONSTRUCTION**

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By Underwriters' Laboratory and National Bureau of Standards fire tests



Pebble Hill Elementary School, DeWitt, N. Y. Architect: Carl W. & R. T. Clark, A.I.A., Syracuse, N. Y. Contractor: Dygert Construction Company, Inc., Syracuse, N. Y. Flexicore furnished by Anchor Concrete Products, Inc., Buffalo, N. Y.



Floyd Bell School, Kirkwood, N. Y. Architect: Walter Paul Bowen, Binghamton, N. Y. Contractor: F. W. O'Connell, Inc., Binghamton, N. Y. Flexicore furnished by Anchor Concrete Products, Inc., Buffalo, N. Y.

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1958 CONVENTION NEW YORK STATE ASSOCIATION of ARCHITECTS OCTOBER 15-18 HOTEL POWERS ROCHESTER, NEW YORK

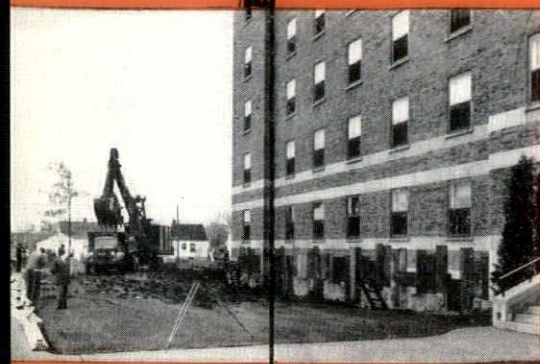
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MODERN MEDICINE CONTINUES TO WORK ITS MIRACLES



Surveying the Site



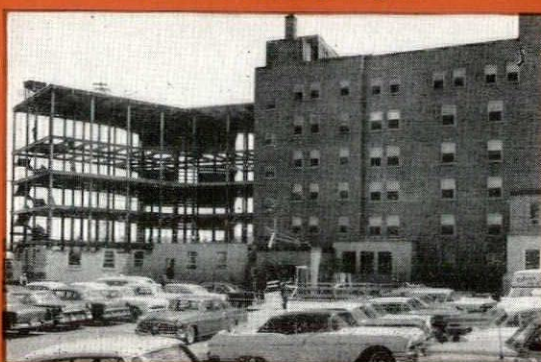
Ground-Breaking Begins



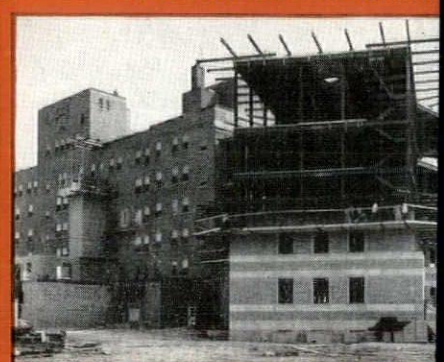
Structural Steel is Erected



Working Simultaneously on Both Wings



Masonry Work Starts



Work Progresses Rapidly

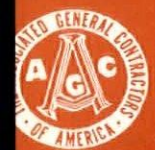
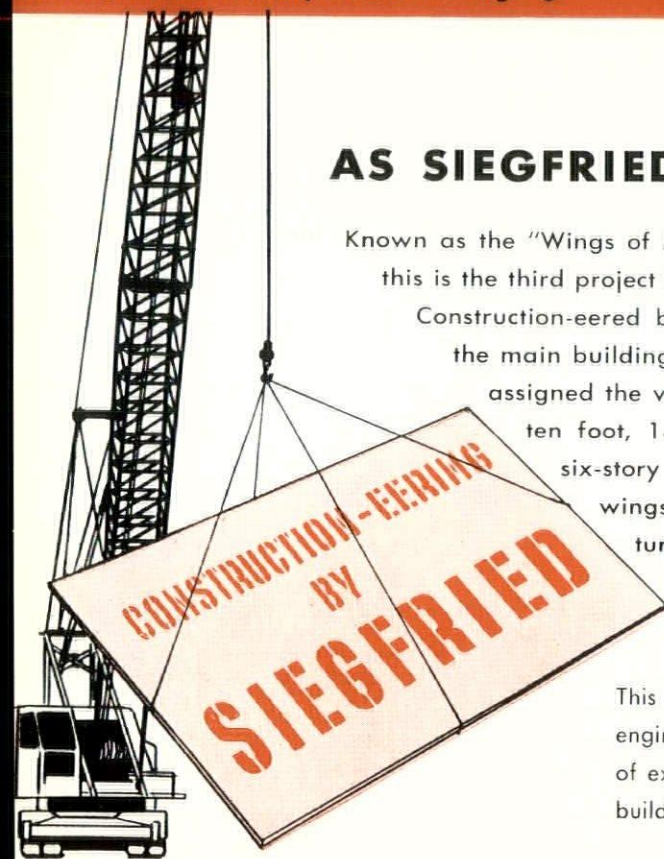
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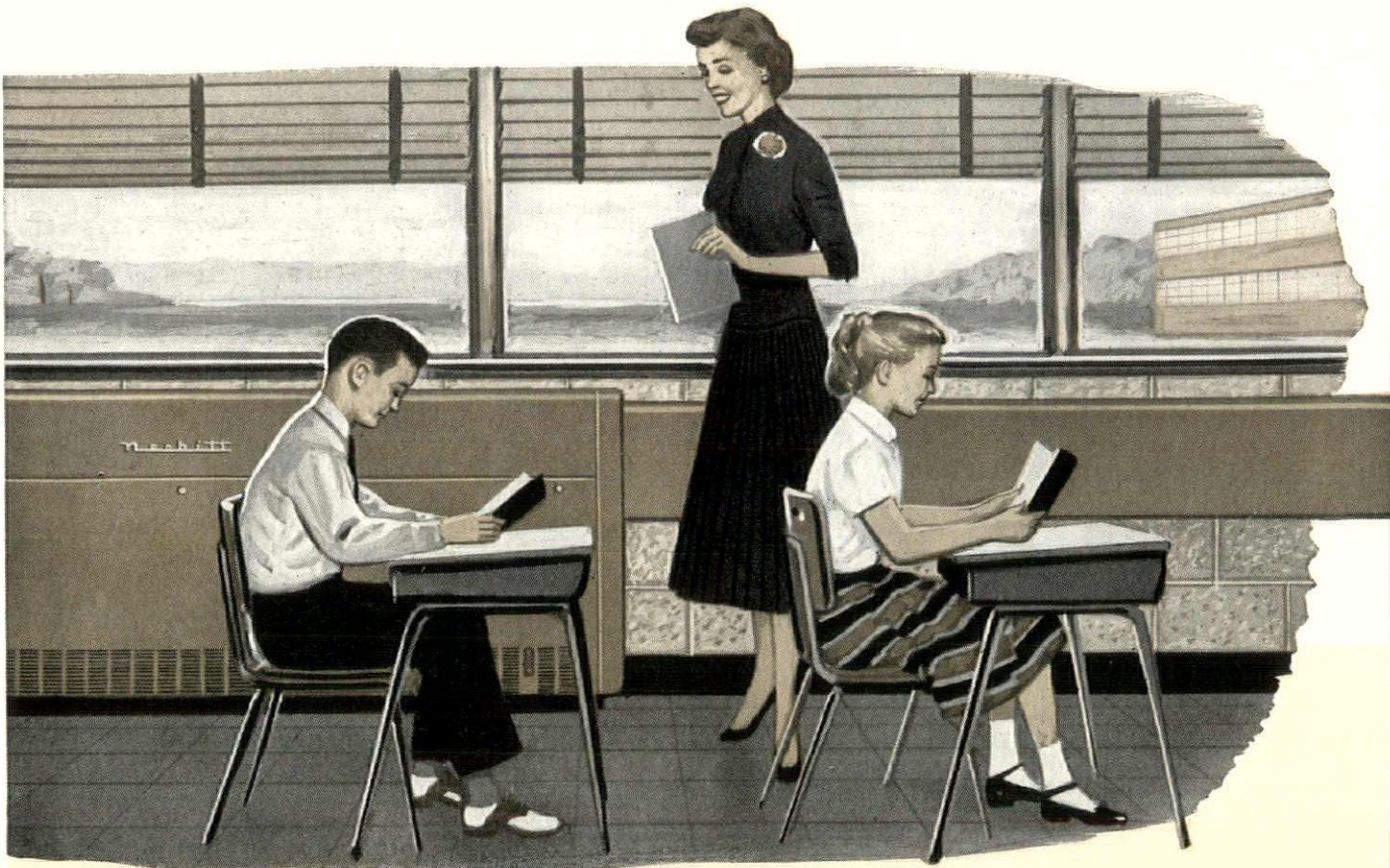
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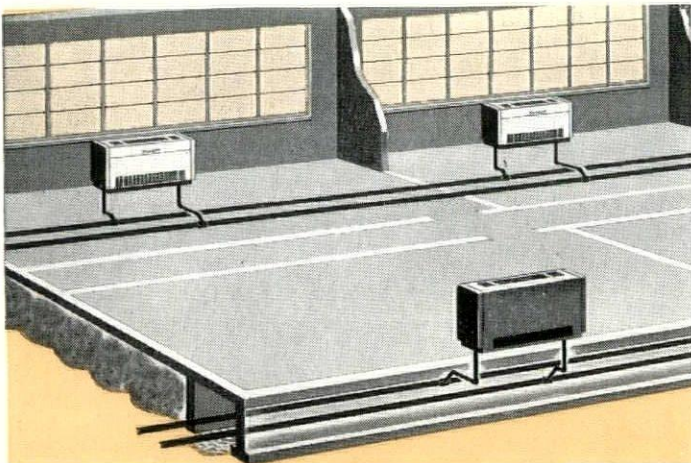
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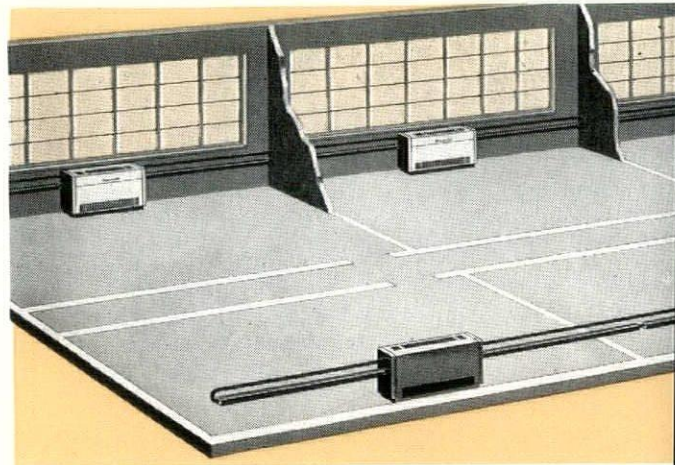


▲ Teacher and pupils are comfortable in any weather . . . in every part of the room with this Nesbitt heating, ventilating and natural cooling system. It combines the use of a Nesbitt Syncretizer unit ventilator in each classroom with Nesbitt Wind-o-line radiation installed all along the window sill (see above). Radiant heat protects teacher and pupils

against excessive loss of body heat; while convected heat along the sill warms chilling downdrafts. Three-way classroom payoff: outstanding comfort, operating economy, good appearance. Layout diagrams below help to show how the Nesbitt Series Hot Water Wind-o-line System provides protected learning environment.



▲ Conventional layout (showing how perimeter trenches are used to carry the supply and return piping under the floor), is used for both steam and hot water systems. As you can see, it calls for costly trenches or crawl space, mains, runouts and pipe insulation. All take a big bite out of your heating and ventilating dollar, and all can be dispensed with when you use . . .



▲ the Nesbitt Series Hot Water Wind-o-line System. The Nesbitt Syncretizer unit ventilator, installed in each classroom on this system, requires only about $\frac{1}{4}$ as much hot water as do conventional systems. As a result, smaller pumps and pipes are used. The only supply and return piping you need in a classroom wing (see above) is the Nesbitt Wind-o-line Radiation itself.

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Pennsauken, N. J.
Architect: Faint & D'Anastasio
Engineer: John Knecht
Capacity: 1800 pupils
Gross Area: 188,000 sq. ft.
Total Contract: \$2,844,659
Heating and Ventilating: \$314,986

IN OHIO \$1.91 sq. ft.

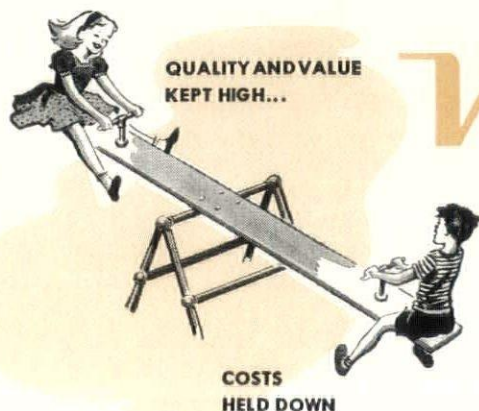
Young Elementary School,
Springfield Township, Ohio
Architect: W. B. Huff & Assoc.
Engineer: Paul Fleming
Capacity: 300 pupils
Gross Area: 22,000 sq. ft.
Total Contract: \$335,071
Heating and Ventilating: \$42,025

IN ILLINOIS \$1.41 sq. ft.

Creve Coeur Elementary School,
Creve Coeur, Illinois
Architect & Engineer:
George Poppo Wearda
Capacity: 256 pupils
Gross Area: 11,800 sq. ft.
Total Contract: \$156,124
Heating and Ventilating: \$16,664

Compared with the installed costs of some other systems, the Nesbitt Series Hot Water Wind-o-line System saves you as much as 20% on construction, equipment and installation costs. Each classroom has its own Nesbitt *Syncretizer* unit ventilator for heating, ventilating and natural air cooling. And Nesbitt Wind-o-line radiation extends along the wall to protect pupils seated near windows from cold drafts and window downdraft.

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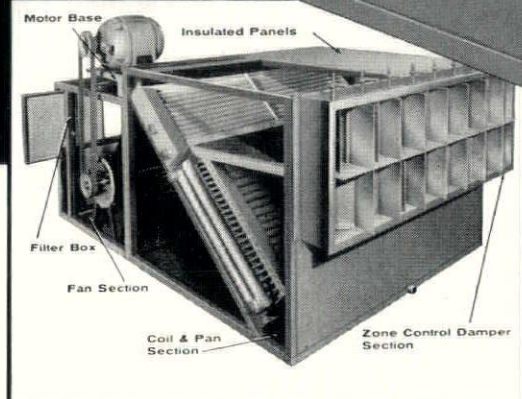
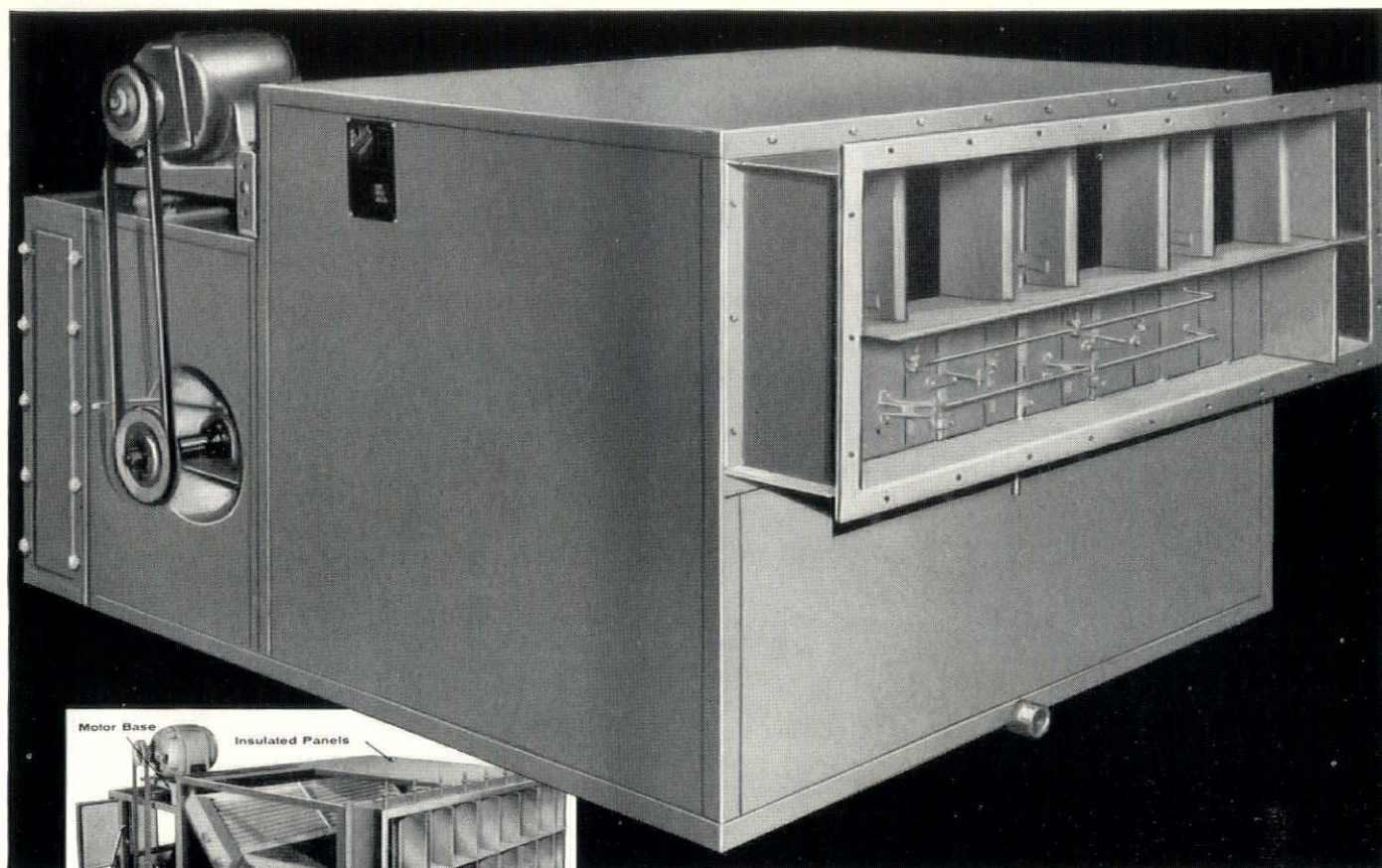
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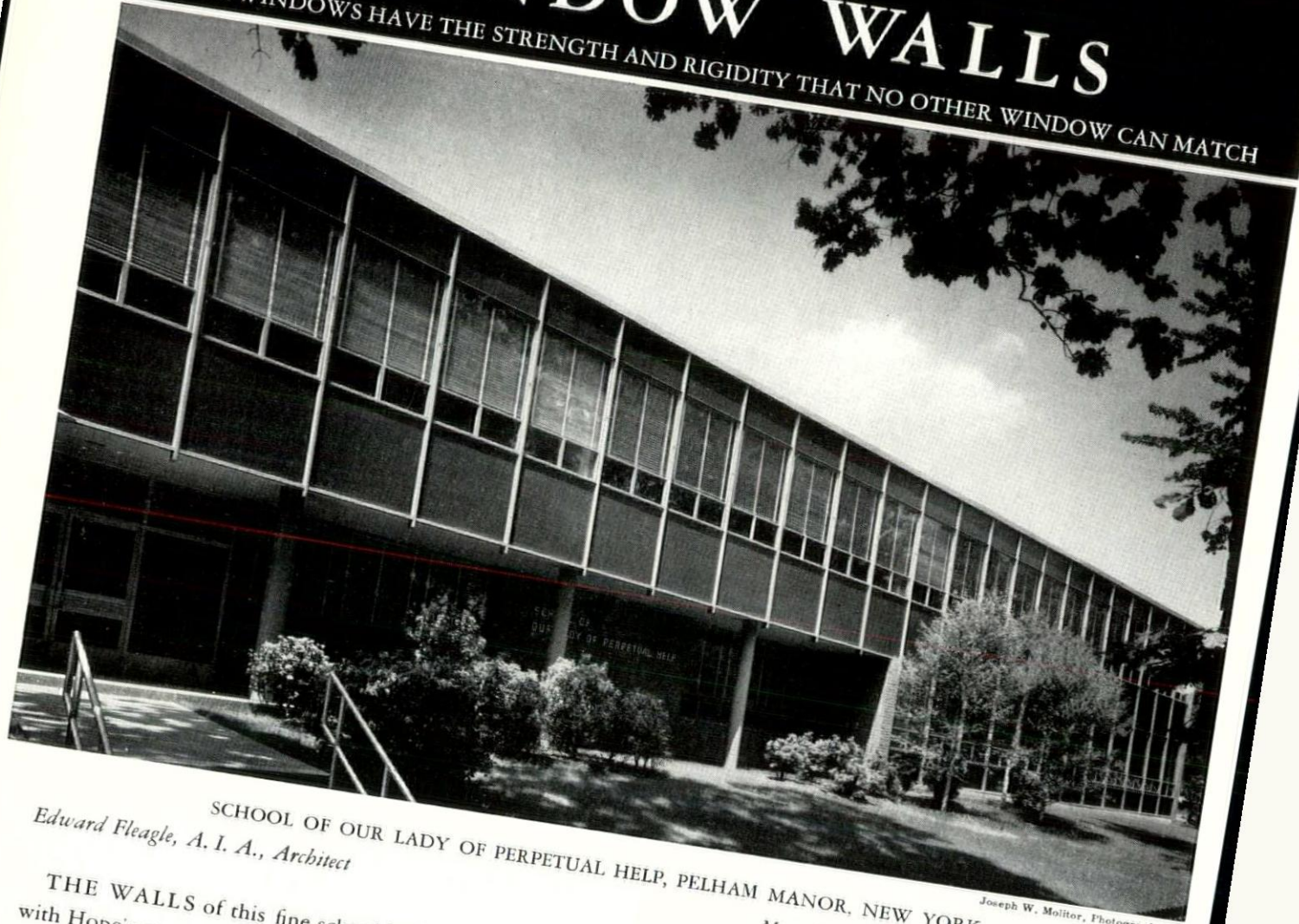
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Joseph W. Molitor, Photographer

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Edward Fleagle, A. I. A., Architect

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Write for Bulletin No. 158

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The Donald Sharp Memorial Hospital, San Diego, Calif. Architects: Stone & Mulloy and S. P. Marraccini, San Francisco. Structural engineer: George Washington, San Francisco. Contractor: Treple Construction Co., San Diego.

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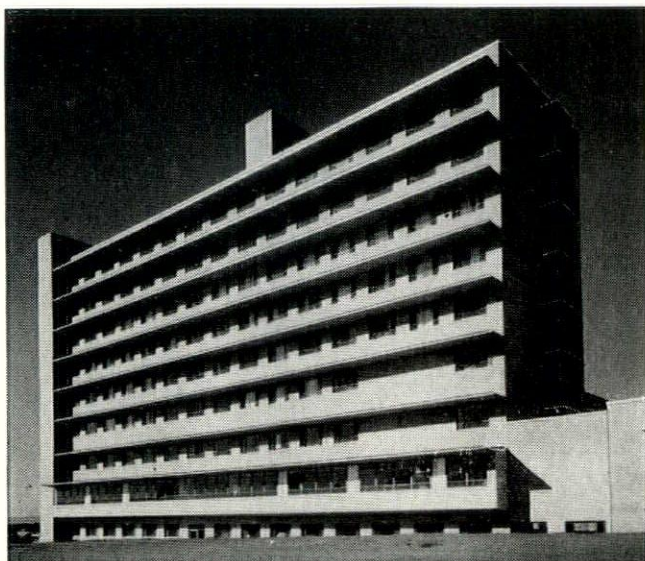
Hospital designers have discovered that architectural concrete offers many advantages, distinctive beauty, rugged strength, unexcelled resistance to the elements, maximum firesafety, long life and unmatched economy.


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The First Methodist Church of Auburn is another striking example of the use of Lenroc Sawed-Bed Ashlar. Originally, this project was designed for brick and limestone, due to the tight building budget.

The Architects asked for Lenroc Sawed-Bed Ashlar and cut stone as an alternate. Because of the small difference in contract price, the Church and Architect both agreed on Lenroc and were particularly pleased with the final result. Permanence, beauty and low maintenance are reasons why more than one out of six of today's churches are constructed of stone . . . and there is no finer stone than Lenroc.

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The changing skyline of New York is symbolizing new techniques, new materials—and new problems—never foreseen by builders even a few years ago.

Most of the new skyscrapers hovering over the city are of the popular “curtain-wall” construction. That is, they are covered with a thin “skin” of metal and glass paneling, instead of the traditional masonry. The thinner exterior walls, as one result, add many thousands of square feet to valuable floor space. Yet, with the many advantages of the newer techniques and newer materials, an unexpected problem has moved into the spotlight—water leakage.

In the thick-walled masonry buildings, it takes the terrific force of heavy, driving storms for leakage to develop. In the curtain-wall structures, a tiny opening for a single drop of water can show up inside.

In at least two of the newer, ultra-modern curtain-wall skyscrapers—485 Lexington Avenue and the Colgate-Palmolive Building at 300 Park Avenue—the remedial business of installing new waterproofing sealants is going on and will continue for at least another month.

Expansions and contractions of the newer materials—such as aluminum, stainless steel, glass and bronze as “skin” coverings—due to temperature changes and the added effect of wind pressures are forcing greater attention and deeper research into such essentials as calking compounds and other sealants and in their applications.

Statistics prove that 75% of new structures develop leaks within the first three years after their completion. In some instances, this has occurred even before occupancy.

A few preventive steps, builders and architects agree, if carefully planned are showing that this nuisance can be reduced to a minimum. It is being found that the most economical time to stop leakages in buildings is on the planning board and during construction. To wait until leaks appear after construction is finished may prove costly and do much to add to maintenance costs.

Part of the explanation lies in the changing weather patterns in the northeastern states.

In any year between June and November as many as 21 hurricanes may churn their way into the Caribbean. The hurricane winds, up to 150 miles an hour, carry heavy rain and whiplash it against buildings from every direction. Some reach such power and force that only the best designed, strongest built and best water-proofed structures can long withstand their onslaught.

“In many instances, it is more practical to waterproof after construction when the time required for proper professional waterproofing cannot interfere with building operations,” explains David Brisk, of Brisk Waterproofing Company of New York, which is waterproofing these two new skyscrapers. “This in no way reflects on builders or architects. Speed is needed in modern construction. Because of the unusually large expansion of aluminum in mullions and panels, many sealants are used that are not the right ones for the job. Sealants are often called upon to do work they were not intended to do—such as carry part of the structural load of the building.

“Waterproofing after the construction is finished permits time for investigation to obtain the right sealant plus the extra care by experts to assure waterproofing that lasts for years. Metal-to-glass joints are particularly troublesome. Frequently, our contracts call for work around the perimeter of all vision glass and wherever else waterproofing is indicated.”

Research and development by glass and metal producers are resulting in a wider range of types and kinds of materials available, each with its own characteristics. These are giving, therefore, better joints for specific needs.

Joints, engineers say, must be wide enough to accommodate maximum expected expansion to avoid buckling and vibration or the building-up of pressure points. They also must be wide enough to allow for sufficient amount of sealant so it can flex without loss of efficiency or tightness.

Sealants must, they say, be able to take care of temperature changes, wind pressures and movement within the building without leaking.

Most skin coverings buckle or bow under wind pressures and temperature changes, bringing an added stress on the corners of panels—which means more strain on the sealants.

“Leakage may develop in new buildings,” Brisk says, “because of any one or all three of these reasons:

1. Not enough emphasis on quality in workmanship in installing sealants;

2. Materials used may not be right for that particular job, since no two jobs are exactly alike, and

3. Terrific expansions in aluminum, as compared to other building materials, as well as movement within the building.

“More time is needed to prove many of the newer materials and newer techniques we are using in the new construction field. This means more research work in sealants also.”

In the two skyscraper jobs that Brisk is doing—485 Lexington Avenue and the Colgate-Palmolive Building—the areas to be re-waterproofed are scraped clean and then washed with a solvent and dried before the new aluminum-colored sealant is gunned into place. This means elaborate scaffolding from high above.

Brisk men had to originate a method of hanging their scaffolding and found an answer by use of big “C” clamps on the roof cornices. The ropes have to be kept well away from the building walls to avoid chafing or being cut to pieces by friction with sharp metal edges. This takes skill and an expert knowledge of scaffold rigging. Setback designs help these riggers for the “hauls” are shorter.

In waterproofing the Lincoln Building on 42nd Street, Brisk riggers had to operate from the top of the building with scaffolding extending straight down on the east side for a sheer drop of 63 floors, and for 42 floors on the new United Nations Building.

Asked which side of buildings take the most attention in New York, Brisk said surprisingly, “The northeast side”—or the side exposed to the driving rain and high winds of a northeaster.



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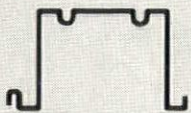
Classroom in Roosevelt School, Livonia, Michigan. One of Five new Schools in Livonia constructed with combined Roof-Ceilings in which the Mahon Long Span M-Deck provides the Roof Structure and the Acoustical Ceiling in one economical unit. Architects: Jahr-Anderson-Machida Associates, Inc. General Contractor: Birchard & Roberts.

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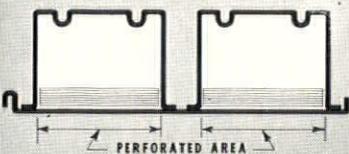
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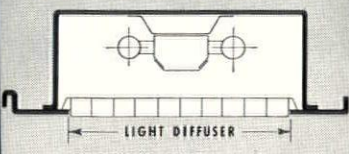
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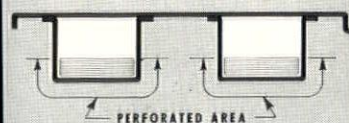
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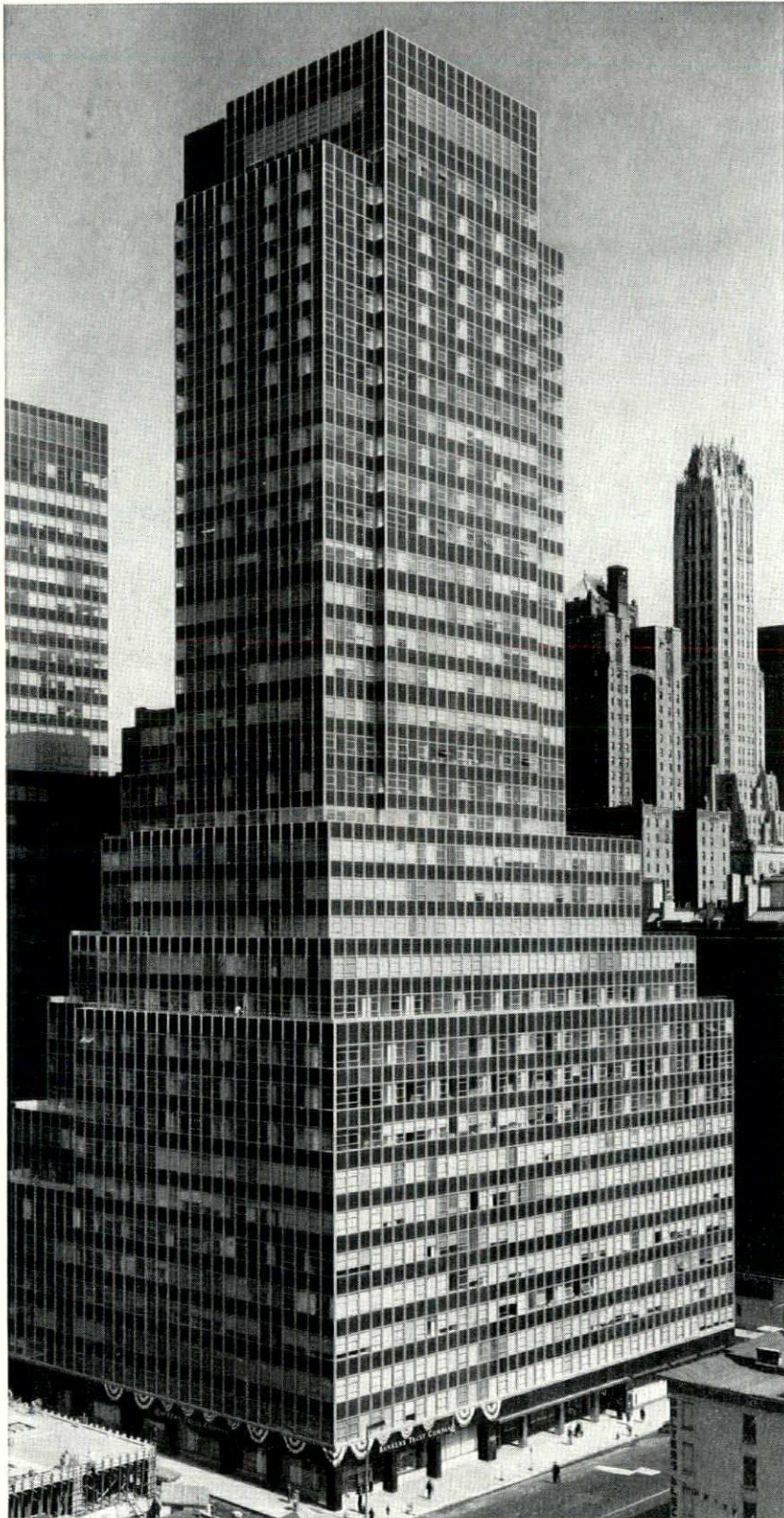
At Left: Cross Section of Long Span M-Deck
Combined Roof-Ceiling with Troffer Lighting.

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Still another modern building utilizes LUPTON aluminum curtain walls



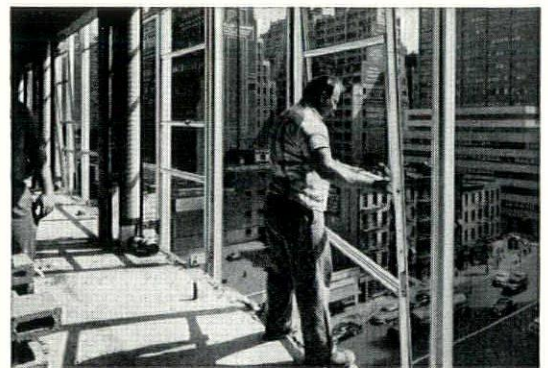
750 Third Avenue, New York City. Architects: Emery Roth & Sons; Structural Engineer: James Ruderman; Owners and Builders: Uris Brothers. Photo by Wurts Bros.

Sleek and striking, this new building at 750 Third Avenue, New York, is the latest example of collaboration between architects Emery Roth and Sons and builder-owners Uris Brothers.

It is also the latest example of the use of LUPTON Aluminum Curtain Wall and/or LUPTON Aluminum Windows by this team. Other recent projects by these architects and builders were the Colgate-Palmolive Building in New York (LUPTON Curtain Wall) and two of the Penn Center buildings in Philadelphia (LUPTON "Master" Windows).

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LUPTON aluminum components go up smoothly and quickly from within the building. Here, a LUPTON "Master" Window goes into the designated space between mullions.

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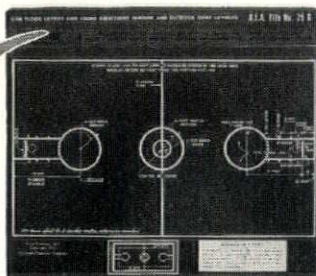
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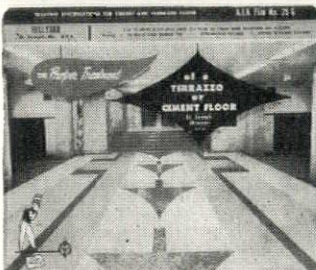
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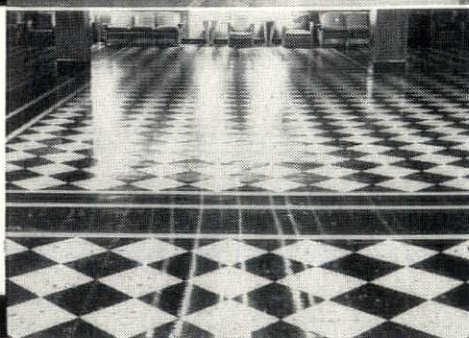
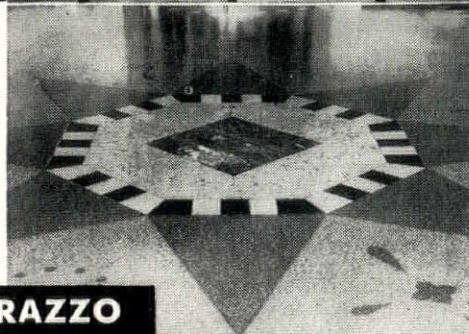
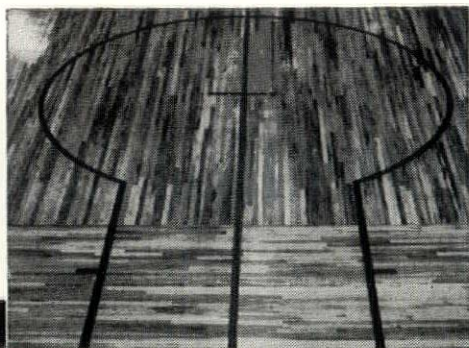
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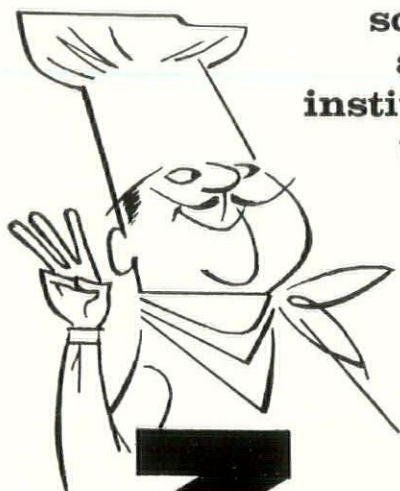
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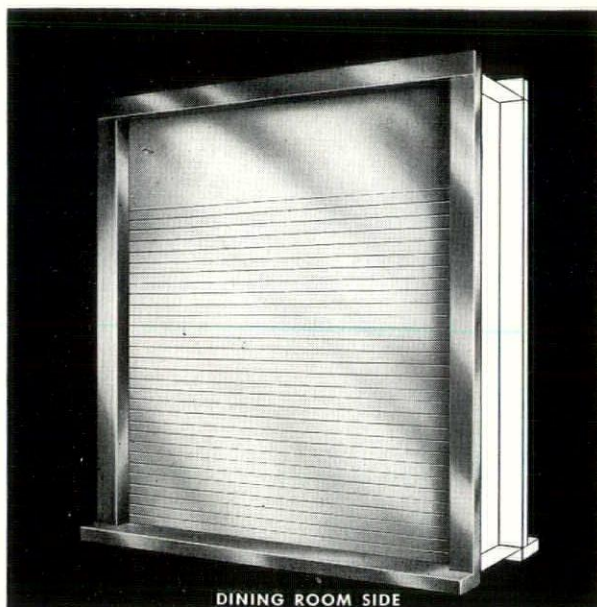
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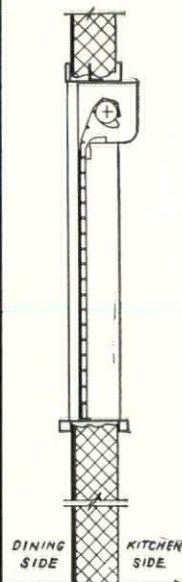
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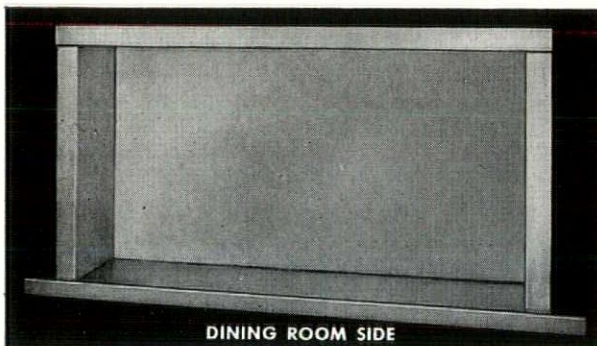
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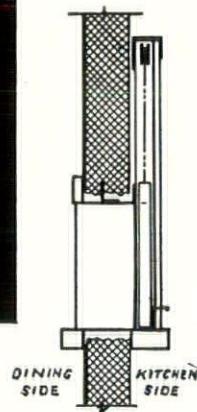
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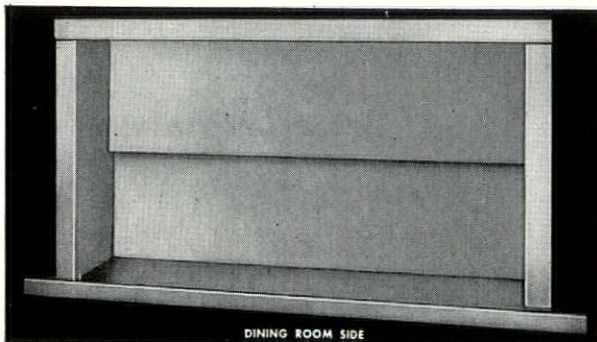
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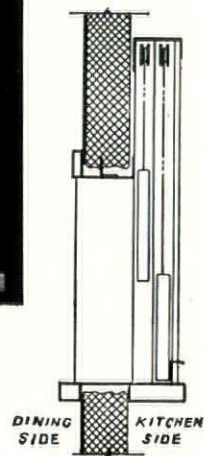
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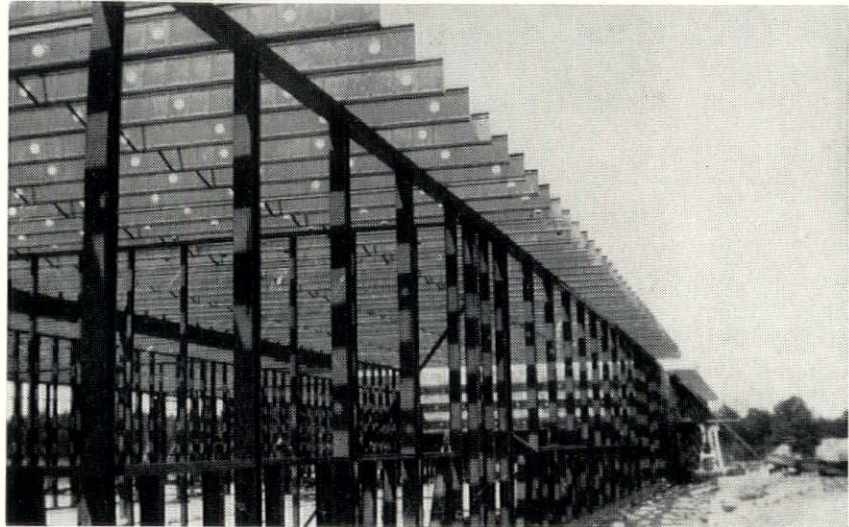
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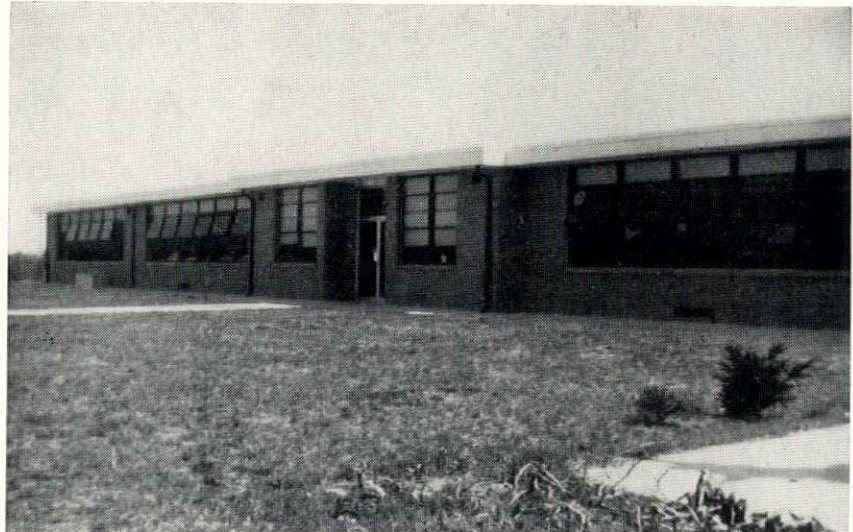
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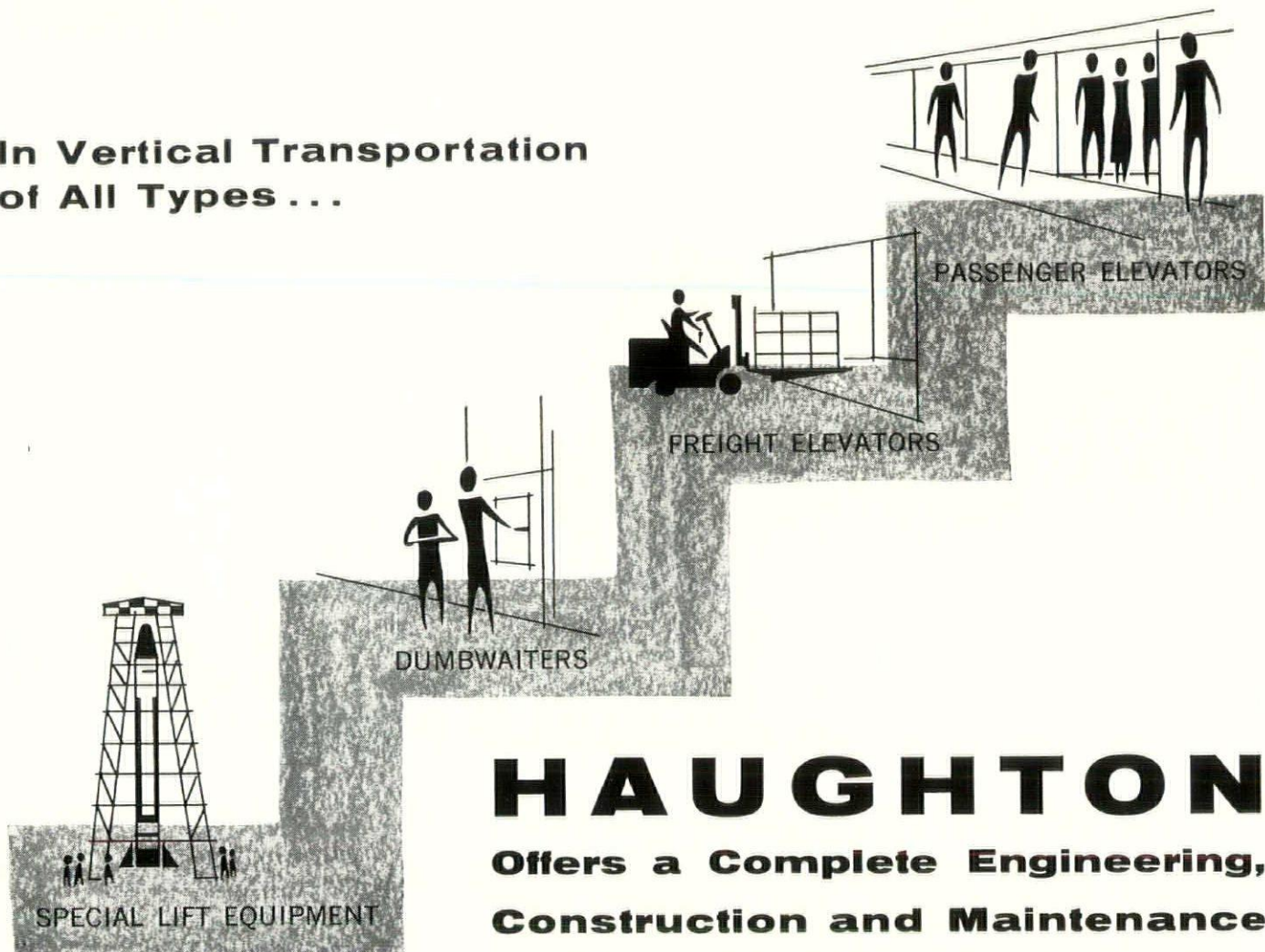


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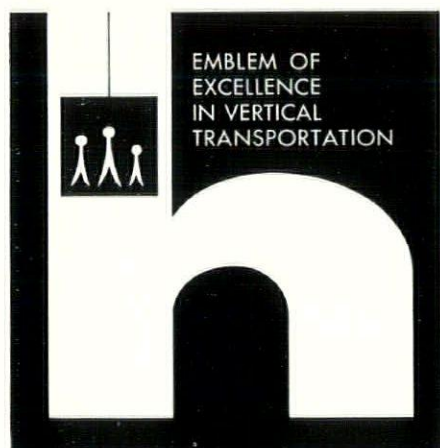
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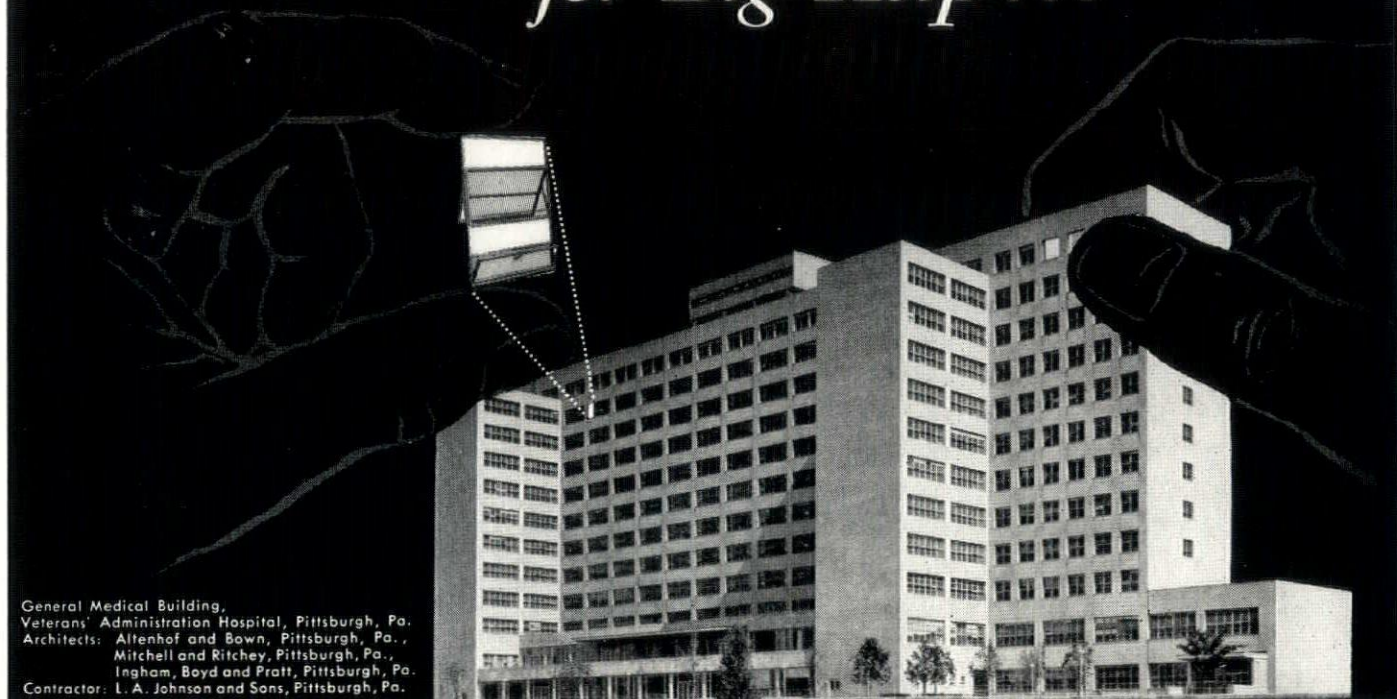
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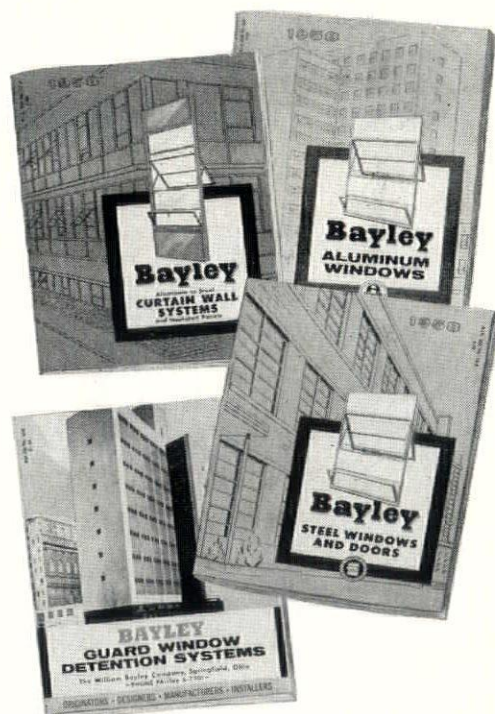
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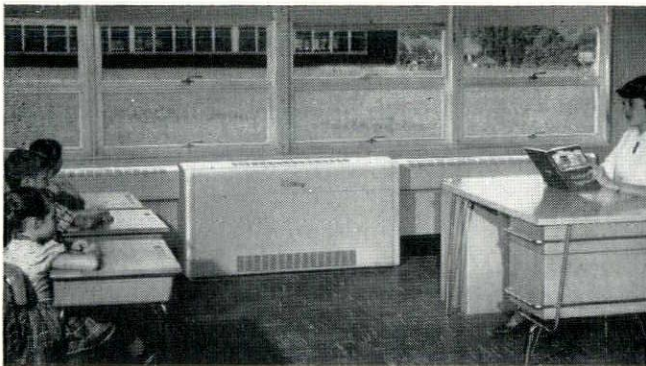
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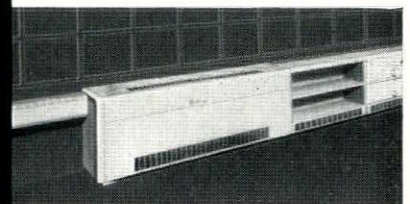
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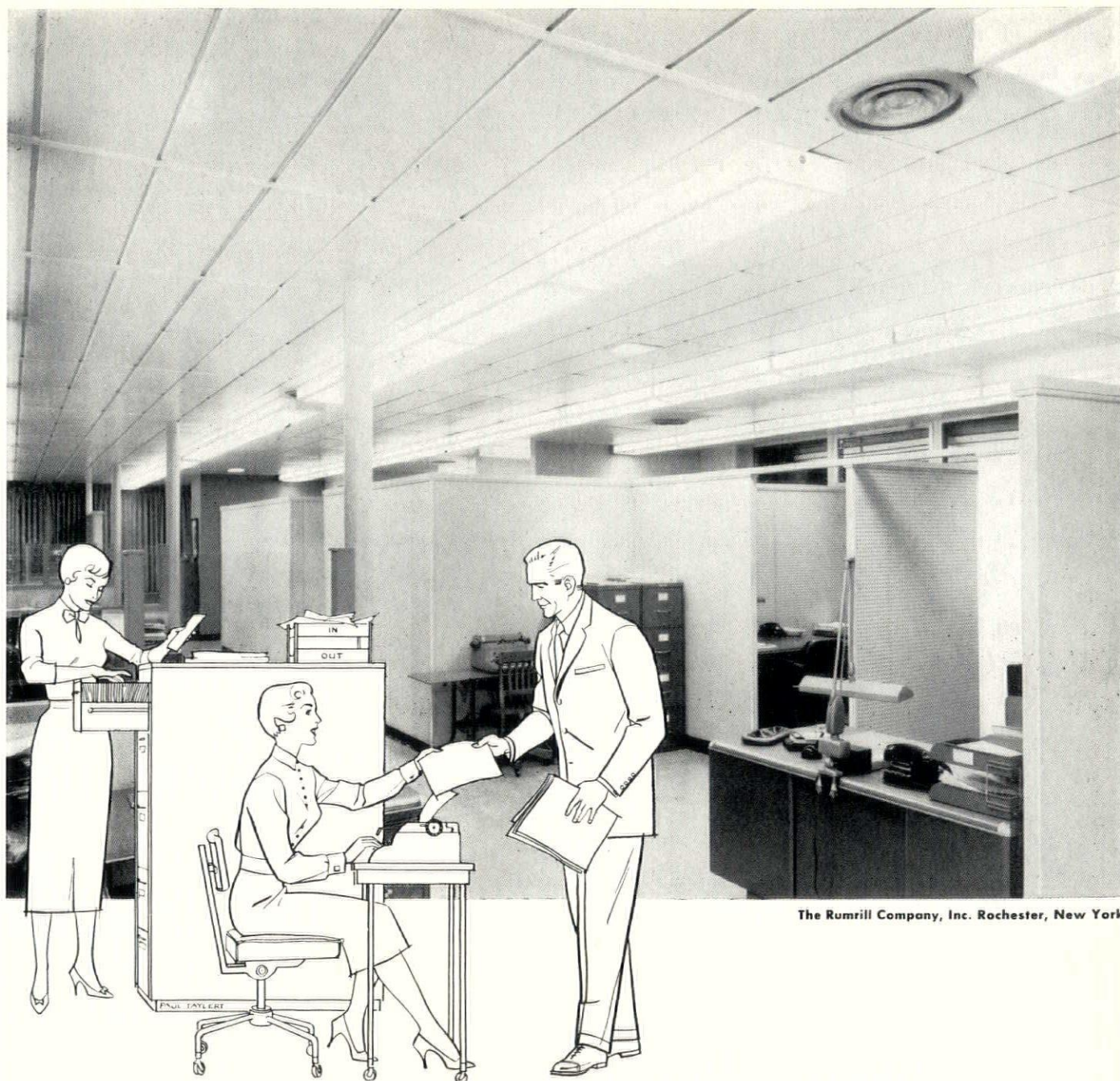
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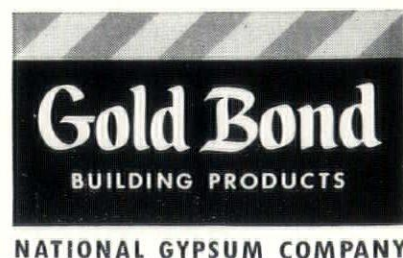
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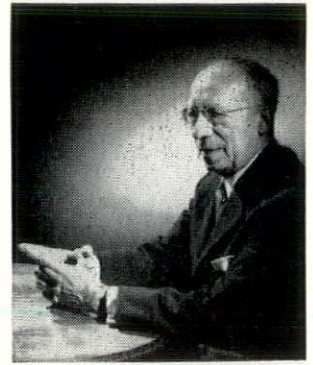
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1958

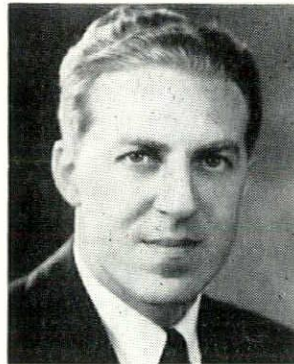
NEW YORK STATE ASSOCIATION OF ARCHITECTS



Harry M. Prince
President



John W. Briggs
1st Vice-President



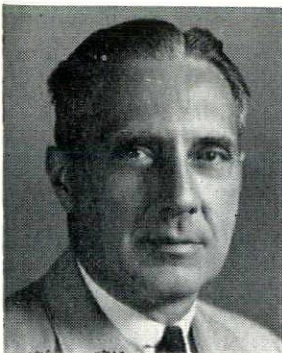
Frederick H. Voss
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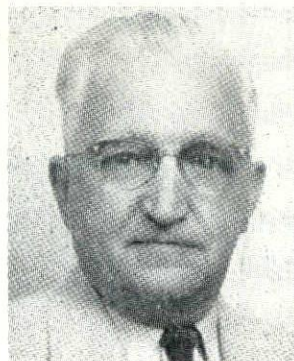
S. Elmer Chambers
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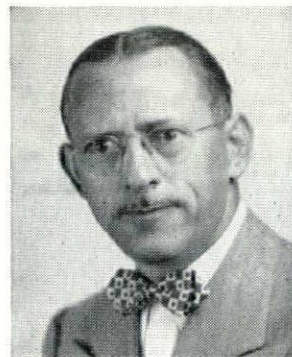
Joseph F. Addonizio
Executive Director



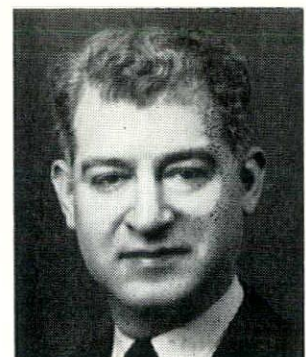
James Wm. Kidney
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Charles R. Ellis
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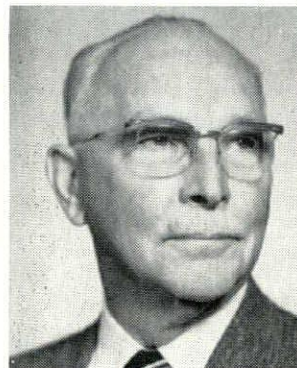
Martyn N. Weston
Treasurer



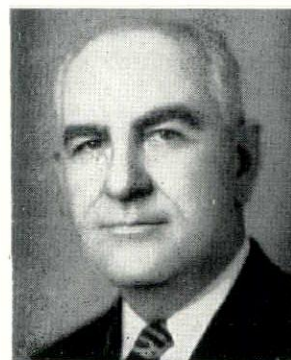
Simcon Heller
Secretary



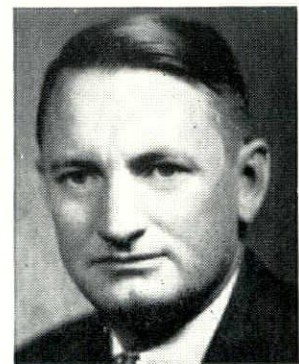
Matthew W. Del Gaudio
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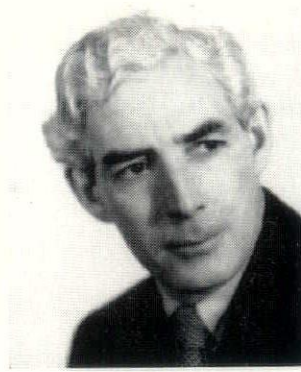
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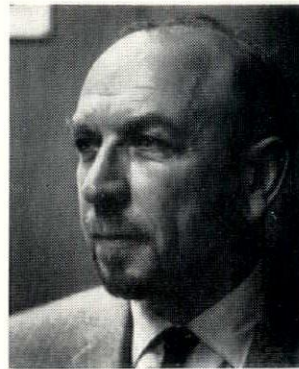
James D. Curtin



F. Allen Macomber



Richard Roth



Gerson T. Hirsch



Bailey M. Cadman



Roswell E. Pfohl



Carl W. Clark



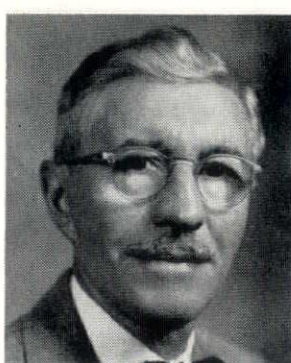
Max M. Simon



Jacob W. Sherman



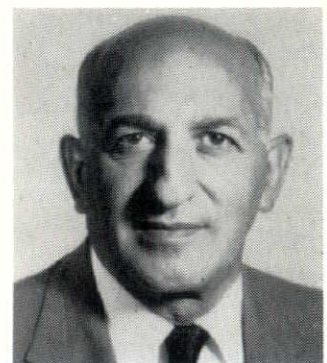
Joseph Levy, Jr.



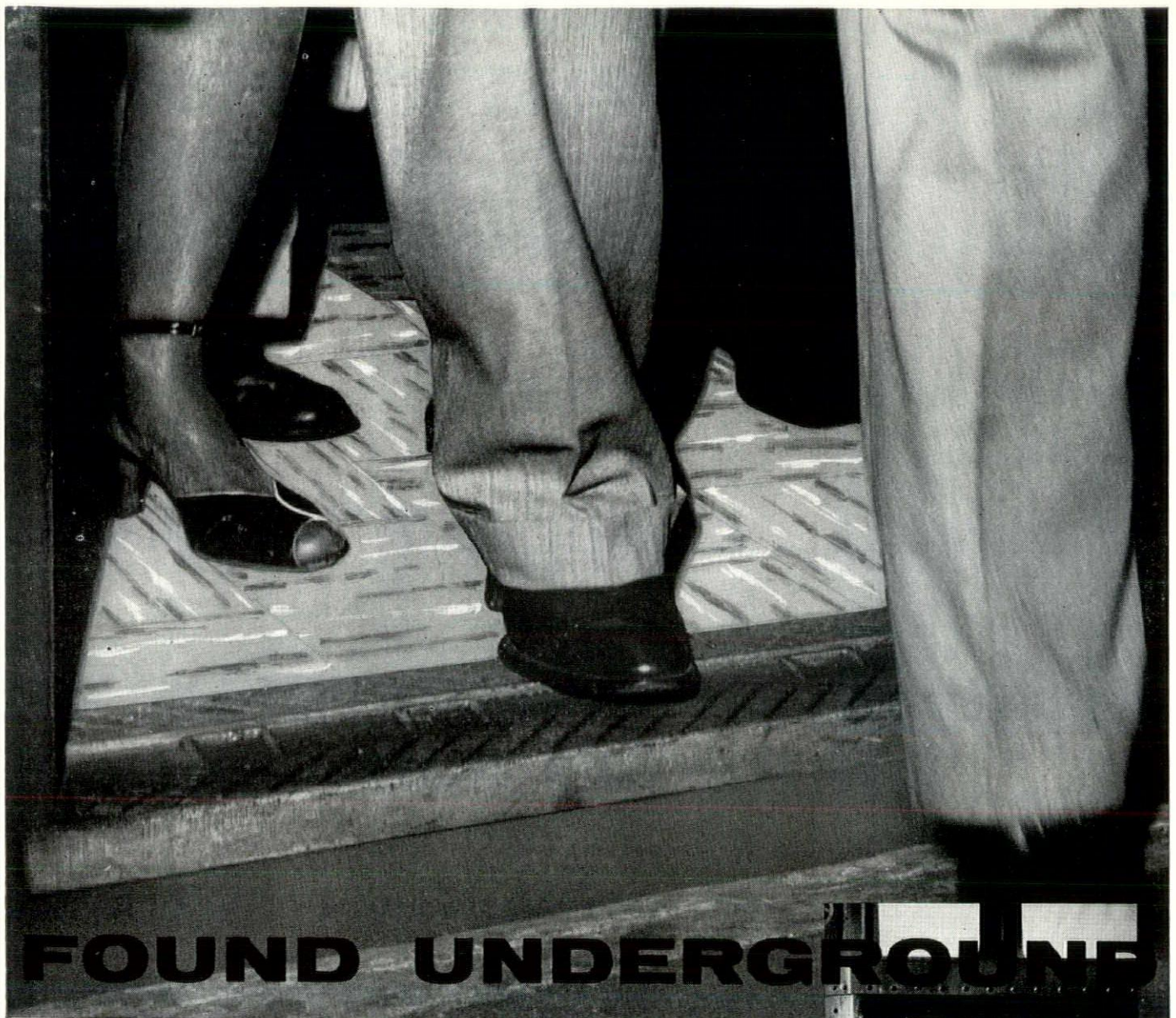
Walter J. Brach



Maurice Uslan



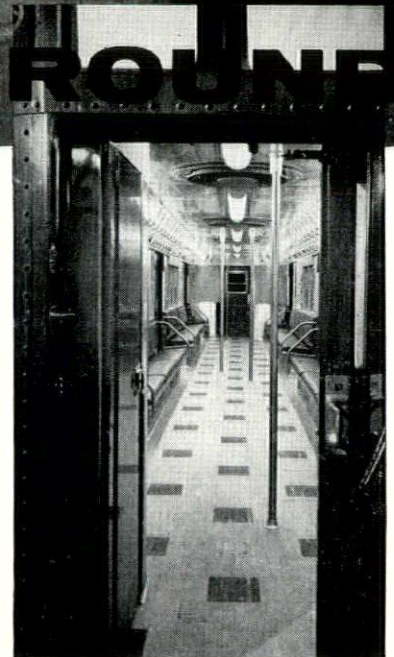
Gabriel Nathan



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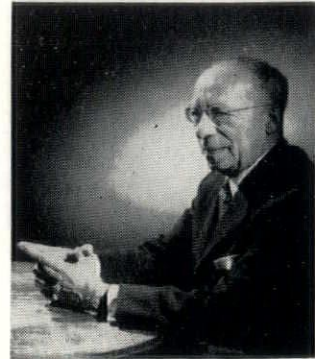


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FROM THE DESK OF THE PRESIDENT

I am happy to greet all delegates, members and guests in the name of the New York State Association of Architects and welcome you to our 1958 convention, and, as president, extend to you my warmest felicitations.

We meet in the beautiful city of Rochester, with its glorious historical background, to take counsel together again and consider the program of the convention which has been built around the theme "Your City—Your Architect." It is well that we pause occasionally and assess our progress and re-examine what regrettably may have become accepted generalizations, and thus bring to ourselves a greater feeling of pride towards the orderly future planning and development of our communities.



—Kathryn Young

This convention did not come about merely by wishful thinking or as dates on a calendar, but through the devoted efforts of the Convention Committee, headed by 1st Vice-President John W. Briggs, and our hosts, the Rochester Society of Architects, whose zeal and deep intensity of purpose has created the convention and its well-balanced program. To those others who have worked with the chairman and at his side we are grateful and appreciative.

The convention program schedules speakers with important messages on topics of vital import to us and visits to many points of interest. The ladies will find a full program of exciting events. May I urge you to visit the architectural exhibits representing the best work of our members and the product and commercial exhibits with their comprehensive display of new and unusual building products. These deserve your encouragement for the time and effort they have expended on their exhibits and in our behalf.

The business meetings should prove of extreme interest, as the delegates will be called upon to decide a number of important matters. Among them are possible amendments to the Education Law, the State Building Code, and other legislation pertaining to our profession and practice of architecture.

Your committees will submit reports in matters of legislation, scholarship awards, contracts, fees, school buildings, ethics and professional practices, architect and government, community planning, and a host of other subjects.

We will have reports from our officers and a report on the first year's service and activities of our Executive Director, Joe Addonizio, who has done a tremendous job.

I am looking forward to the pleasure of greeting each and every one of you at the convention.

HARRY M. PRINCE, President

October 16, 1958



WEST BEND ALUMINUM COMPANY, WEST BEND, WISCONSIN

GRASSOLD-JOHNSON AND ASSOCIATES, ARCHITECTS

T. W. WILLIS CONSTRUCTION COMPANY, GENERAL CONTRACTOR

A Golden Curtain Wall... **MASTERPIECE OF PERMANENT BEAUTY**

For West Bend Aluminum Company's new office building, the owners and Grassold-Johnson and Associates, Architects, selected gold anodized extruded aluminum for the spandrels. These spandrels were assembled with RA-60 reversible windows in natural anodized aluminum to form story-height wall units.

The units, fabricated and erected by Flour City, create a curtain wall of both utility and beauty. Reversible windows provide an efficient method of washing glass from the interior, being open for only an instant when reversing the sash. Contributing to the efficiency of the wall are the insulated spandrels whose golden-hued metallic surfaces lend an air of elegance to this important addition to the industrial landscape.



PHOTO'S BY: BIG CEDAR STUDIOS



THE FLOUR CITY ORNAMENTAL IRON COMPANY

2637 27TH AVENUE SOUTH • MINNEAPOLIS 6, MINNESOTA

1893 SIXTY-FIFTH ANNIVERSARY 1958

FROM THE EXECUTIVE DESK AT 441

Let's All Resolve . . .



Now that we are gathering once again in a 3-day convention in Rochester, N. Y., we are certain that the program, business meetings, entertainment, exhibits and other activities will delight and interest the ladies and gentlemen who will attend. I am not going to touch on any of these matters which have been so carefully and diligently prepared by convention chairman, John Briggs, and his hard-working committee.

Instead, I shall write on a subject which is rarely listed in a pre-convention program, and yet is a definite part of practically every type of assembly, be it political, fraternal, business or professional group. No convention can be considered complete without indulging in the well known practice of voting on *resolutions*. Since resolutions have been customarily associated with the beginning of a new year, the N.Y.S.A.A. gathering may well be deemed the start of a fresh season for the State Association and its constituent organizations.

Webster's dictionary defines *resolution* variously as a "declaration of an assembly," "a fixed determination," "a fixedness of purpose," "to decide," etc. A resolution frequently expresses a desire to achieve some objective, to set up a pattern or policy or find some approach to the solution of a problem. A resolution is usually controversial when not intended to please or be complimentary. Sometimes resolutions are born of desperation, a compulsion to condemn or favor, suggesting a course of action, and often resulting in heated discussions and emotional debates.

The fact that resolutions are generally forgotten and ignored after these debates does not lessen the logic and fervor of the proponents and opponents. Even when there has been a "declaration of an assembly," this is not to say that resolutions once approved *per se* or as the French say—"fait accompli"—are accomplished facts. In themselves resolutions are wordy and meaningless; to have any force, power or effect they must be translated into action. In their achievement, they can point to some degree of success or attainment.

Recently I thumbed through an old issue of *Empire State Architect*. I was amazed to find a report of a legislative committee meeting held in Albany which adopted a program for submission to the convention delegates. The year was 1949, and the convention was held in the same city we are meeting this year—Rochester. The program approved was as follows:

"We recommend to the convention, amendments to the Education Law requiring:

- "(a) Compulsory examination of buildings by the designer.
- "(b) Better enforcement of the Education Law.
- "(c) Elimination of limits on price and cubical contents."

I heard these same topics discussed at last year's convention in Buffalo and they will be discussed again this year in Rochester. No doubt there will be resolutions offered to decide the matters. Often we hear gripes and complaints that nothing is being done by an organization. Resolutions at least can and do express the will and opinions of the membership and what is expected of the Association. In this manner they can serve as a guide to policy for N.Y.S.A.A. in the year ahead. After all, conventions like birthdays come only once a year.

Let us resolve, therefore, something constructive for which we can all work together for the benefit of the architectural profession in New York State. Got a resolution? Send or give it to chairman Trev Rogers, but be sure you have facts and data and the support of your chapter or society in your views.

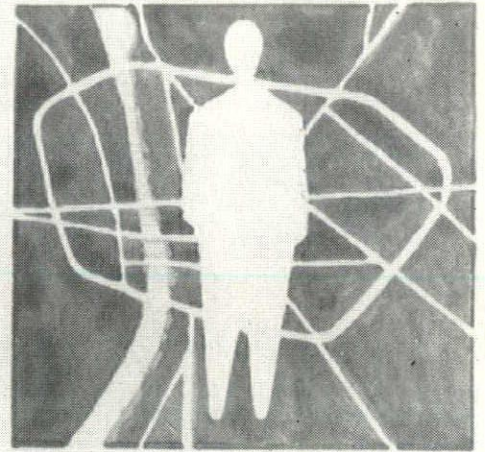
And now for my personal resolution. I resolve to render the maximum service possible within the limits of such aid, assistance and resources as are made available, with the cooperation of the constituent organizations, to translate this and other resolutions into actual accomplishment.

See you at the convention in Rochester.

A large, stylized cursive signature of Joseph F. Radonizis.

Executive Director

YOUR CITY YOUR ARCHITECT N Y S A A 1958



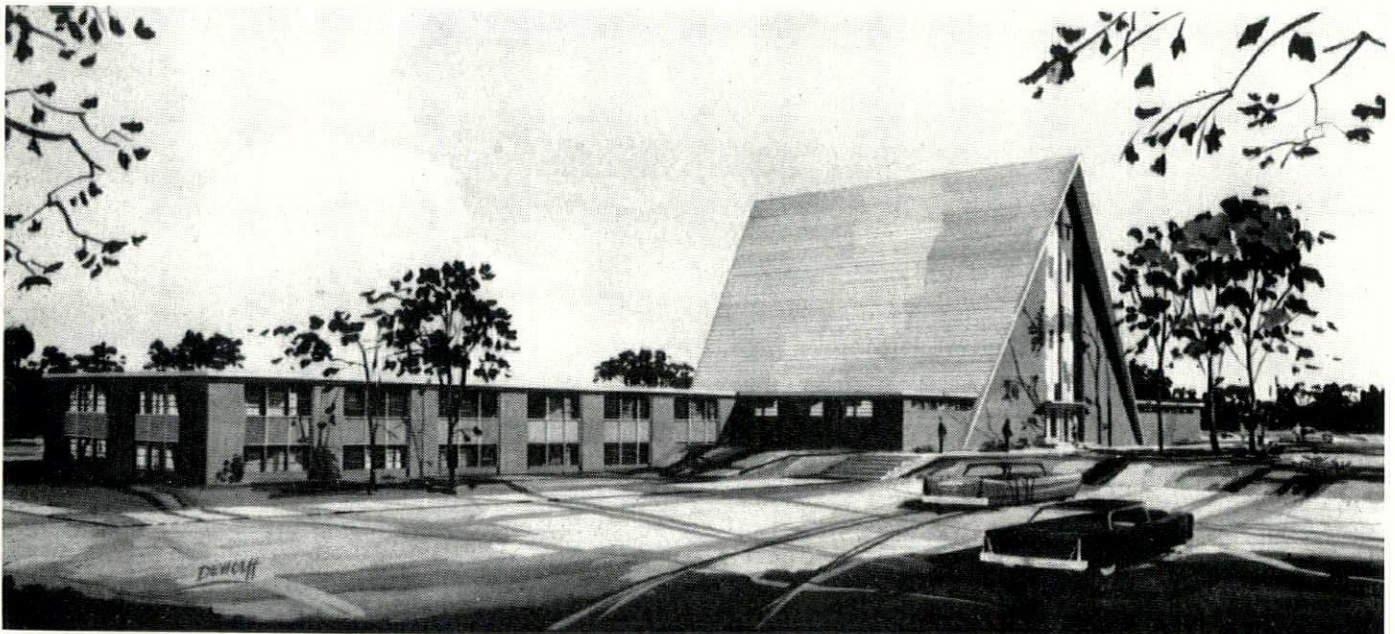
YOUR CITY—YOUR ARCHITECT

By

CYRIL T. TUCKER

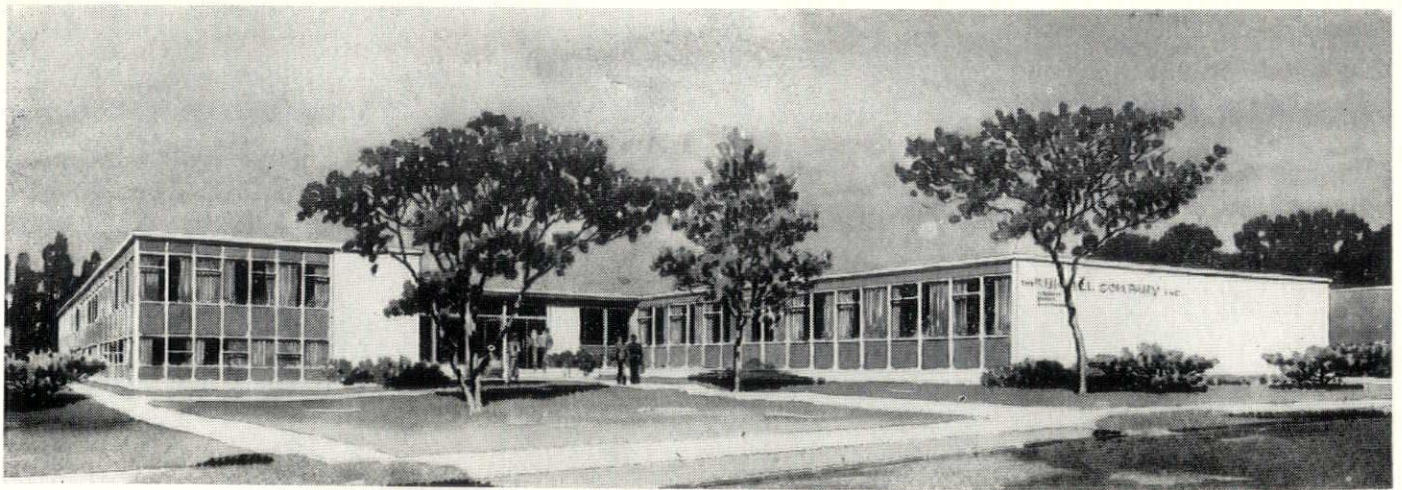
We wish it were as easy to make an efficient connection between "Your City and Your Architect" as it is to put in the hyphen which joins these two in the above title. However the connection is there, logical, obvious and needed, because if we may interpret the word architect in a very broad sense, "Your City" is the result of "Your Architect," whether it is the licensed practitioner, the owner attempting to be his own architect, the engineer who is "architecting" the roadways, bridges, street and public utilities, or many of the other ways in which architecture or construction is practiced, without the guiding hand of the licensed architect. In this sense what your city is, is represented by what your architecture is. Since the architect is trained and educated in sound, economical and efficient construction and is expected to know what is good taste and what isn't, to the extent that a commu-

nity makes use of the service of its architects, and makes that hyphen real, to that extent will the growth of its physical plant reflect order, efficiency and beauty. Much more firm and definite steps are taken with respect to engineering, than with respect to architecture. "Your City" usually has the city engineer, whose responsibility is to coordinate the work of streets, roads, light, parking, sewers, and other public utility factors into a coordinated whole, but few cities have an architect whose responsibility is to coordinate and supervise construction to the end that it be consistent and that the growth of the city be logical, and orderly. The only semblance of such a spot is the city building inspector or head of the building bureau, whose prime responsibility is to insure the fire safety and construction safety of the projects that are proposed to be built, and in no way does he accept responsibility



JOHN KNOX PRESBYTERIAN CHURCH

WALZER & MILLER, *Architects*

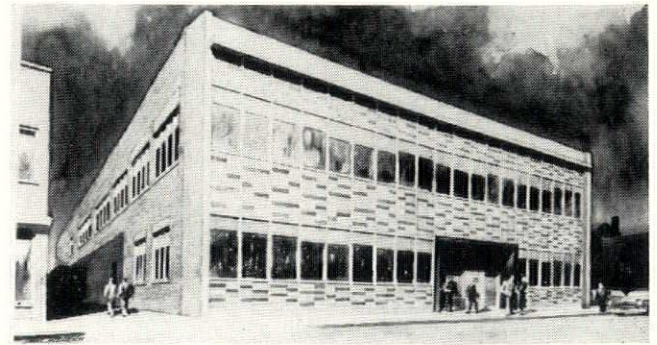


THE RUMRILL CO., INC.

ROLAND A. YAEGER, *Architect*

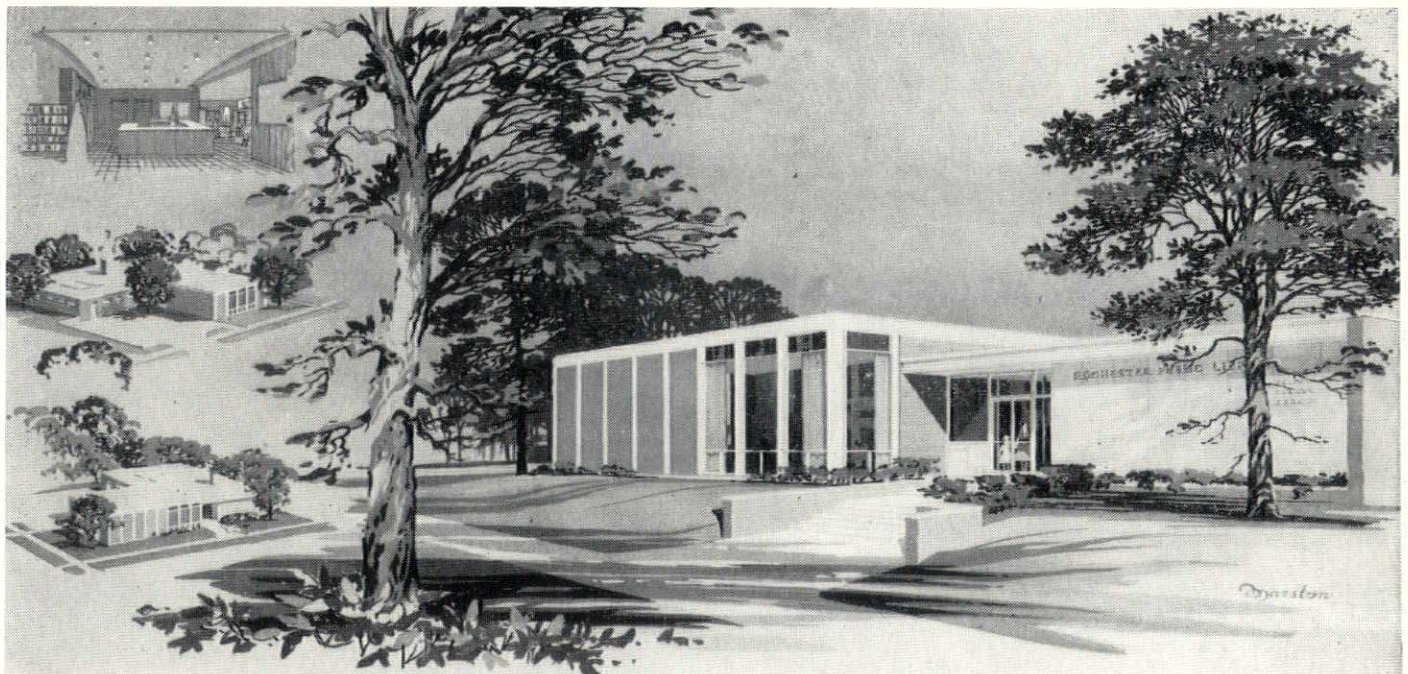
for the aesthetics or efficiency of the building constructed or for its appropriateness in its surroundings and the value of its contribution to the total picture of the city. The reason for this disparity is somewhat obvious, in that from the engineering standpoint all of the public utilities, sewerage and water facilities are under one unit, while the construction program is usually the result of individual owners with individual parcels expressing their own individual ideas and desires. It is only recently that the Supreme Court has ruled that a community has the right to allow or disallow construction on the basis of its value or detract from the appearance of its physical plant. Zoning is the only community sponsored effort at consistency where rules are made to keep comparable structures together. But anyone, who has attended meetings for variances in zoning, knows how difficult a thing it would be to have to tell an owner that he can't build what he wants on his own property because it violates the community aesthetics.

(Continued)



550 MAIN ST. EAST, INC.

STEVEN & BERTIN, *Architects*



ROCHESTER PUBLIC LIBRARY
DEWEY AVENUE BRANCH

BARROWS, PARKS, MORIN, HALL & BRENNAN,
Architects



JOHN W. BRIGGS, *Architect*

So "Your City" has to look to "Your Architect" for the best in its construction growth, and should do everything it can to make that bond real.

The State gives it the power to do so in its statutes, which require all building officials to refuse to approve plans not bearing the seal of an architect or engineer.

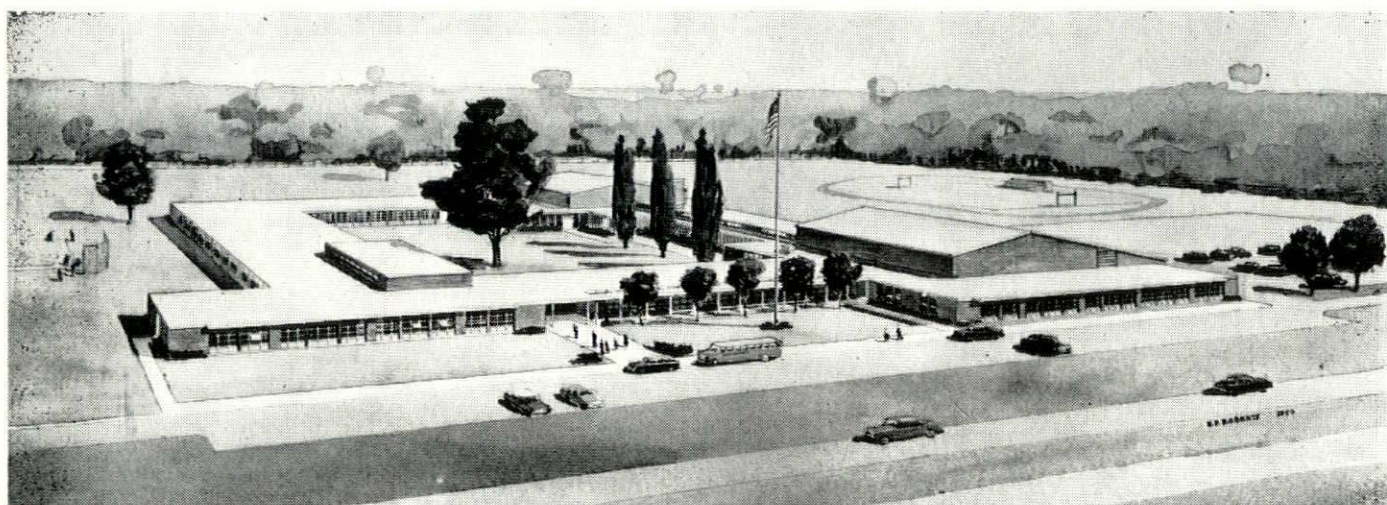
There are many factors which tend to prevent the greatest usefulness of this bond between the architect and his city, and we will attempt to outline some of them.

One is because, ethically, the architect cannot advertise and the ties of commerce are bound strongly together by advertising and become more so every day. Hence in residential construction the public becomes more and more aware of the merchant building through his big newspaper displays, even though it is the public itself that pays for the process, because every house sold carries its share of the advertising appropriation, as well as real estate fees, carrying costs, and profit. Some big companies such as Minneapolis Honeywell and the Aluminum Company of America are helping out by telling the architect's

story in their own advertising. But the newspapers, depending on advertising for their life blood, will not give the architect an inch unless he dies or gets a speeding fine.

Another factor is that the architect, being a professional man, does not like to actually solicit business, but it doesn't deter the large contracting concerns. They attempt to build a liaison with their potential clients even to the extent of playing down the value of the architect. The reason is obvious. The architect to best serve his clients should have competitive bidding. In this case the contractor has one chance out of many to obtain a job, where if he can hold his client, promising him "architectural services," he eliminates competition. Many construction firms have their own architects or engineers who act as such for them, but this is somewhat like having the attorney for the opposition handle your side of the case also. The architect working for the contractor cannot freely represent the client's interest, or serve his community in his greatest capacity.

(Continued on Page 66.)



EASTRIDGE HIGH SCHOOL

WAASDORP & NORTHRUP, *Architects*

HOST CITY

ROCHESTER

NEW YORK



Aerial View of Downtown Rochester, Third largest city in New York State.

"You'll like Rochester, New York . . . America's Friendly Convention City. A City of Beauty and Charm, you'll think of Rochester often with fond memories of friendly people . . . of great industries . . . of beautiful parks . . . of cultural achievement." So says the Rochester Convention & Publicity Bureau in Welcoming the New York State Association of Architects to Rochester, "America's Friendliest City."

Rochester traces its history back to 1812 when the first permanent residents located at the Genesee falls. A crude bridge was built over the Genesee at Main Street that year, and the struggling back-woods settlement served as a frontier depot during the War of 1812. When peace came, the 332 residents began to plan a greater future. The timely arrival of the Erie Canal in 1823 provided an ideal commercial highway to the east, and west to the upper lakes in 1825, encouraging Rochester to develop the power resources of the four successive Genesee falls within its borders.

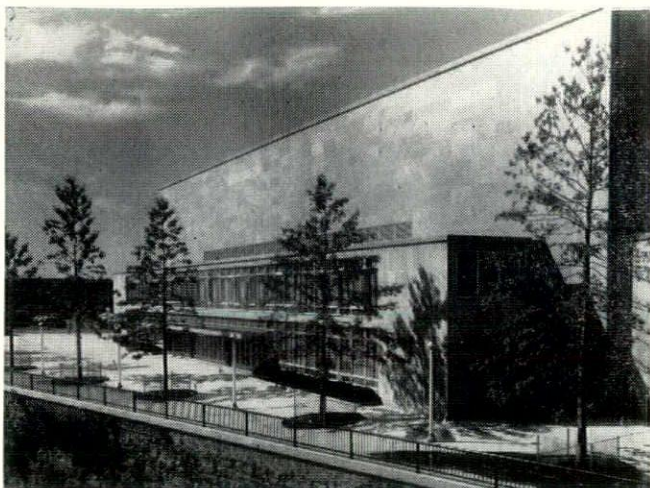
The rapidity of Rochester's growth in the 1820's made it America's first boom town. A city charter was secured in 1834 and Rochester emerged as the leading "Flour City." By the mid 1850's other cities farther west excelled in flour production; but new industries were arising in Rochester—shoes and clothing among others, notably the nursery industry which changed

the spelling of its nickname and made the "Flower City" the leading center of nursery products in the country.

The blooming gardens which surrounded Rochester in post-Civil War days attracted admiring visitors who praised the city for its tree-lined streets, its attractive cottages and pretentious mansions, its numerous churches and the bustling activity of its business district, dominated in these years by the cast-iron Powers Block, the fifth floor of which houses the largest private art gallery in America. By the 1890's visitors were displaying a greater interest in the remarkably simple Kodak of the Eastman Company which had suddenly shot up to a position of leadership in the city. By the turn of the century Rochester was variously known as the "Kodak City," the "City of Many Industries," and the "City of Quality Products."

Fortunately it was the last of these nicknames which stuck. Rochester's citizens, coming from many lands, brought fresh skills and developed new and specialized industries—optical and other technical instruments for example—which won their markets with quality products. Similarly, the city's libraries, museums, specialized schools and university have all sought and won distinction for quality. The city parks,

(Continued)



Community War Memorial, one of the most modern, best equipped auditoriums in the nation.

carrying on an earlier horticultural tradition, achieved distinction for quality too, and help to bind the present with both the past and the future.

Rochester leads the world in the manufacture of cameras and photographic supplies, optical goods, check protectors, dental equipment, thermometers, control instruments, and recording devices. It also ranks high in the production of men's clothing and accessories, communications equipment, pharmaceuticals, medical and surgical equipment, office equipment, and chemical, food, dairy, and brewing process equipment.

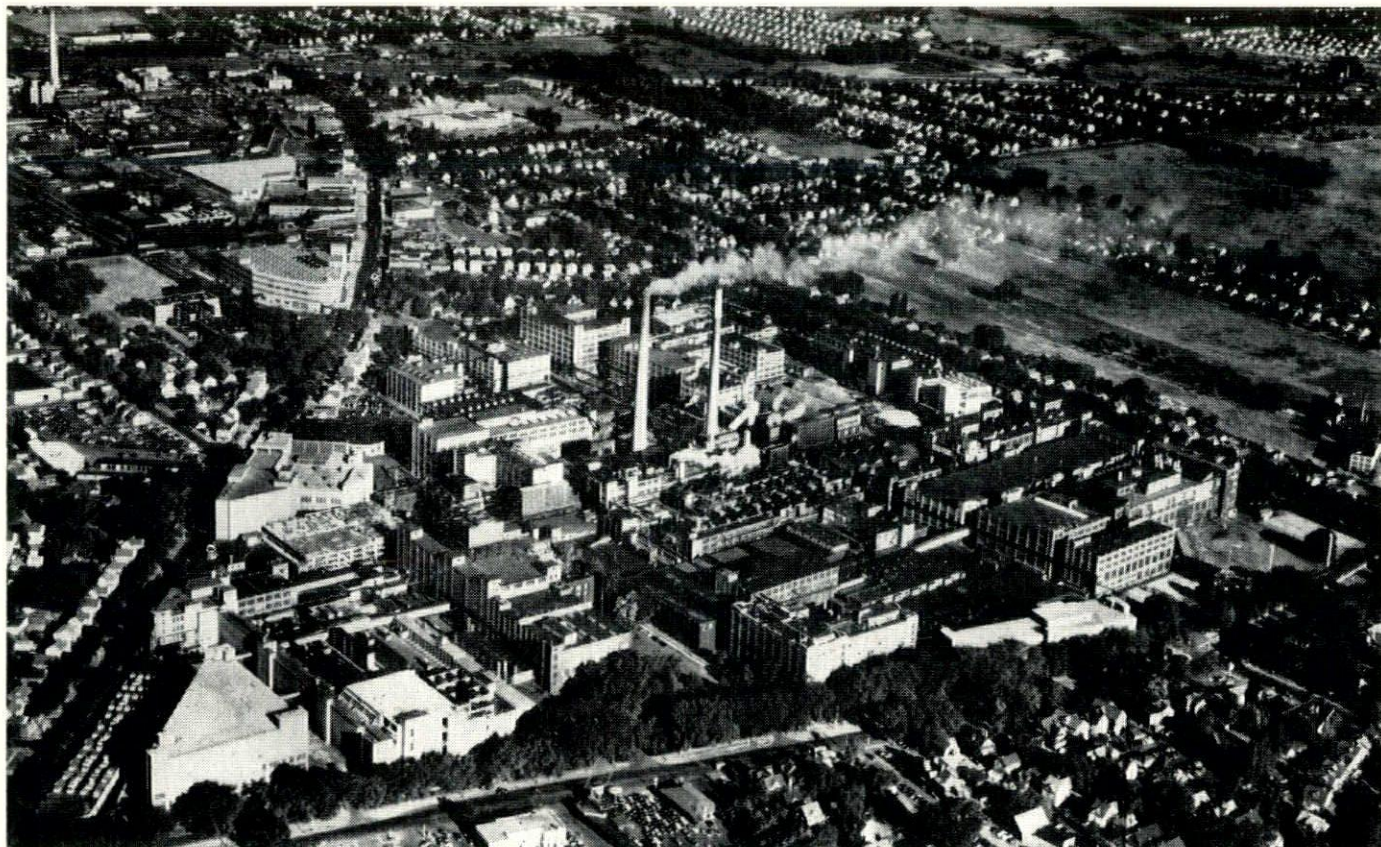
There are more than 800 manufacturing plants, many of which are housed in buildings of attractive architecture surrounded by beautiful landscaping. Their locations are dispersed throughout the city, making it possible for employees to live within convenient distance of their work.

Rochester is represented in all of the major classifications into which the Federal census divides American industry. Industrial workers totaled 113,900 in September 1957 and 43% are classed as skilled or semi-skilled, compared with 33% nationally.

Among the many other products which have made the city famous, nationally and internationally, for the slogan **ROCHESTER-MADE MEANS QUALITY**, are automatic household heating equipment; railway signal systems; electrical household and automotive appliances; office supplies; soaps; beer, ale, soft drinks and fountain supplies; buttons; castings; machinery, machine tools, and parts; candy; foods of many kinds; metered mail machines and mail room equipment; shoes; cosmetics; infant's furniture; vitamins; automotive textile fabrics; paper boxes; games; advertising novelties and specialties; emblematic jewelry and badges, etc.

Rochester is within 24 hours by rail of 75% of the nation's population. Freight-handling facilities include three air lines, five railroads, more than one hundred truck lines, barge canal facilities, and the Port of Rochester.

For information on What to See, Where to Shop or Where to Dine, Consult the Hospitality Committee or Contact the Rochester Convention and Publicity Bureau, Inc., Little White House, Rochester 7, New York, Phone HAmilton 6-7980.



Aerial View of Kodak Park. Kodak photographic film, paper and chemicals are made here. Kodak Park is the Company's largest plant covering over 1000 acres, featuring 120 major buildings and employs more than 21,000 people.

AMONG OUR CONSTITUENT ORGANIZATIONS

BY WARREN L. HENDERSON

327 Englewood Ave.

Syracuse, N. Y.

THOUGHTS ON PROFESSIONALISM

BY RAYMOND SPILMAN, A.S.I.D.

Essentially, professionalism is the life practice of a professed belief; most dictionaries distinctly imply that this belief should transcend the desire for monetary reward and also that the practice of the belief, whatever it may be, should be the single most important thing in the practitioner's life. . . . you will often find those persons in the more social arts (architecture, engineering and industrial design, just to mention three loosely grouped elements) are trained in the European education tradition that pre-supposes a ruling society of learned men. Business men rarely hold a cultural or social rank comparable to the professionally trained citizen. Thus, our current educational system tends to breed professionalism in America on the basis of the European type of education and society rather than the American type of society. This may be the crux of much of our emotional schizophrenia in trying to adapt ourselves to the American community.

The American community—a so-called “free enterprise environment”—is a far cry from the original European beginnings and has tended to bring out the most atavistic impulses in many of our most aggressive citizens. We call this “competition,” “salesmanship,” “getting ahead” and a number of other synonyms covering a basic philosophy that to sell a product is the single most important reason for existence.

In this American environment, still predominantly sales oriented, we find the average European professionally trained American ill-equipped to sell (there is nothing wrong with the word) sheer reason, altruism and humanitarian aspects of his art in his own land. However, the business world must be housed, must be fed, and must have products to sell each other. Consequently, the skills that are inherent in the practice of architecture, engineering and design are all recognized necessary parts of our culture—the aggressive sales economy. The crux of our (architecture, engineering, industrial design) emotional and professional problem is, who is to control the execution of creative effort, the business man or the professional? Being aggressive and not contemplative, the business man is not inclined to buy what you can do for him in a creative way, but will tend to come to you with a definitive answer and ask you to execute it in his image.

The average professional looks at this scene and feels sorry for himself; yet it is the normal environment in which we practice and live. I suggest that this environment is a tremendous challenge to the professional. At this moment there is a growing group of creative business men in this country, like Walter Paepcke of Container Corporation; William M. Stuart, President of Martin Senour & Company; John D. Rockefeller III, John Hay Whitney and many others who are leading and guiding American industry into new channels of thought and expression. These men have challenged the creative professional to contribute something new and different and in their own image, rather than in an image of the business men. In

effect, they have said, “Show us ourselves, not as we believe ourselves to be, but as you think we should be.” As professionals, we must realize that this transfer of decision required great courage on the part of business men who have not been seriously trained in any other major areas than sales.

We must understand the psychology of a business man's mind—and his dedication to his tremendous “sell” philosophy. We have a responsibility to intelligently interpret professional services to the business man in his own terms to the point where we can command the respect that will allow us to practice our professions as we see fit. It is still very easy to undermine a business man's confidence in the arts, particularly easy because he usually doesn't have any confidence in us to begin with and doesn't expect to get it in his lifetime. Therefore, when a professional in the arts attempts to set up a primarily professional service on a truly competitive or corporate basis the business man is prone to discount the so-called professional artist as a business image and distrust him as a dedicated professional. By the same token, the architect who signs builder's plans for a small fee becomes a business man in his own field, and frequently creates a disrespect in the builder's mind not only for the architect in question but for the profession as a whole.

I am reasonably certain that the European standards of professionalism can not be eternally applied in their entirety to the American scene, and since there is some indication that the American business man is broadening the scope of his own cultural outlook, it is conceivable that we might all review Professionalism 1958 and draw up a more realistic code of practice. We should then rigidly enforce that code within the scope of our various practices.

(The preceding are excerpts from an article prepared for New York Chapter's “Oculus” at the request of the Publication Committee by designer Raymond Spilman, A.S.I.D. Kansas born, Mr. Spilman now heads his own design office in midtown Manhattan, N. Y. Actively concerned with design education, Raymond Spilman has been either Chairman or a member of the Education Committee of the American Society of Industrial Designers for many years. He is past National Vice President and Director of the Society and currently Chairman of the Advisory Committee for the School of Industrial Design at Georgia Tech.)

BROOKLYN CHAPTER

In accordance with Article 13 Section 5 of the Constitution and By-Laws of the Brooklyn Chapter A.I.A., the Committee on Nominations nominated the following candidates to serve as officers and Directors for the ensuing year 1958-1959:

Officers: President—Irving P. Marks, Vice President—Herbert Epstein, Secretary—Joseph V. Franco, Treasurer—Anthony J. Amendola.

Directors: George E. Beatty, Joseph Krendel, Charles M. Spindler, David N. Cybul.

(Continued on Page 56.)

PROGRAM

1958 Convention, N.Y.S.A.A.

Powers Hotel Rochester, New York

OCTOBER 15, 16, 17, 18

WEDNESDAY, OCTOBER 15th

10:00 A.M.	NEW YORK REGIONAL A.I.A. MEETING—Open to all members
1:00 P.M.	DUTCH TREAT LUNCHEON
4:00 P.M.	MEETING OF BOARD OF DIRECTORS OF THE N.Y.S.A.A.
6:00 P.M.	REGISTRATION OPENS
6:30 P.M.	COCKTAIL PARTY—Rochester Society of Architects, Host
7:30 P.M.	DUTCH TREAT DINNER

THURSDAY, OCTOBER 16th

8:30 to 9:30 A.M.	OPENING OF COMMERCIAL EXHIBITS—Coffee Brunch
8:30 A.M.	REGISTRATION
9:30 A.M.	OPENING BUSINESS SESSION
12:00 Noon	OPENING OF ARCHITECTURAL EXHIBITS
1:00 P.M.	LUNCHEON—Honoring Presidents of Constituent Organizations <i>Toastmaster:</i> John W. Briggs, Chairman of Convention and 1st Vice President, N.Y.S.A.A. <i>Invocation</i> <i>Greetings:</i> Allen Macomber, President of Rochester Society of Architects <i>Welcome:</i> Mayor of the City of Rochester <i>Response:</i> Harry M. Prince, President of the N.Y.S.A.A. <i>Introduction of</i> Mr. Joseph F. Addonizio, Executive Director of the N.Y.S.A.A. <i>Introduction of</i> Mr. John Noble Richards, President, A.I.A.
2:30 P.M.	COMMERCIAL AND ARCHITECTURAL EXHIBITS
3:00 P.M.	SEMINAR “The Architect’s Role in City Rebuilding” Moderator—Dean Thomas William Mackesey, and panel
5:30 P.M.	COMMERCIAL EXHIBITS
6:45 P.M.	PRESIDENT’S RECEPTION
7:45 P.M.	BUFFET DINNER
9:00 P.M. to 12:00 M.	COMMERCIAL EXHIBITORS’ HIGHBALL PARTY

FRIDAY, OCTOBER 17th

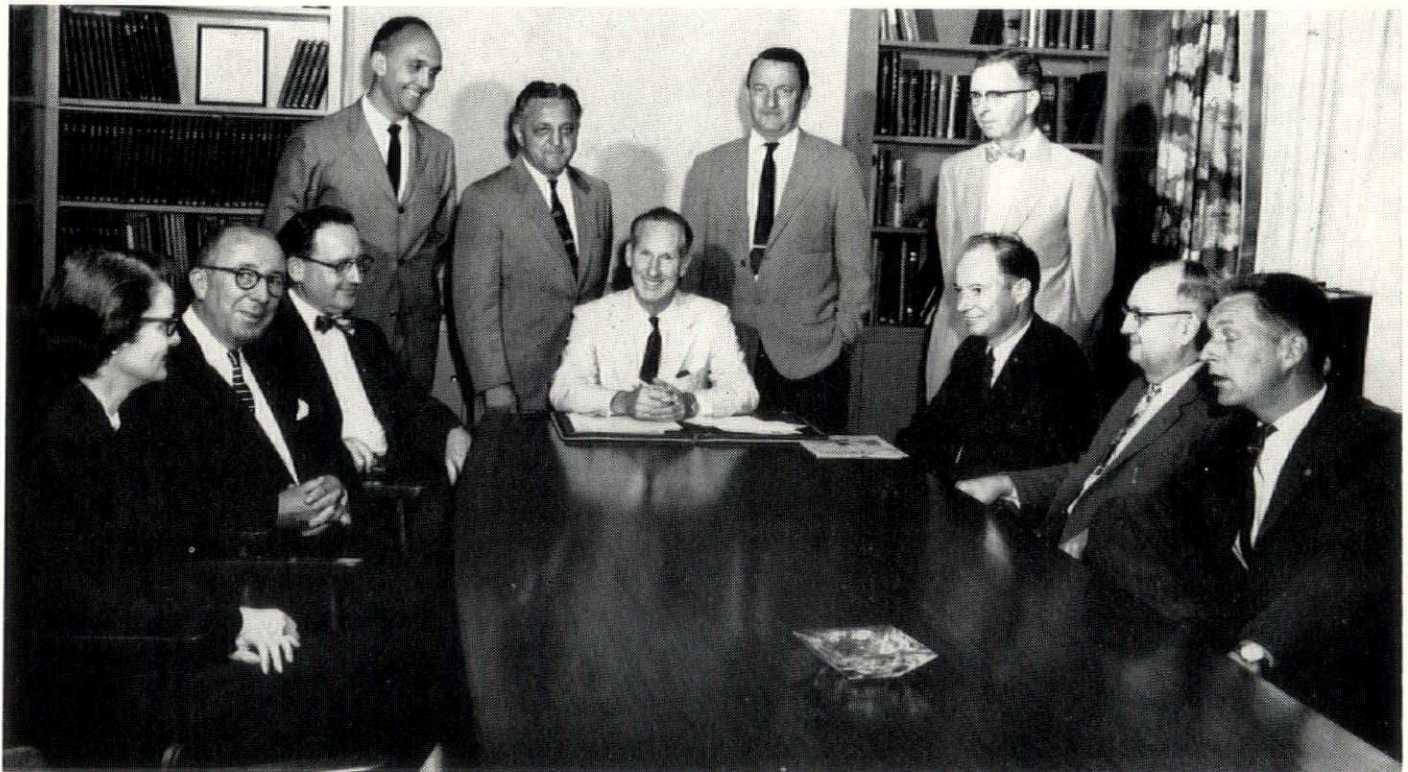
8:30 to 9:30 A.M.	COMMERCIAL EXHIBITORS’ COFFEE BRUNCH
8:30 A.M.	REGISTRATION
9:30 A.M.	SECOND BUSINESS SESSION
1:00 P.M.	LUNCHEON <i>Toastmaster:</i> Trevor W. Rogers, Regional Director, A.I.A. <i>Invocation</i> <i>Speaker:</i> Col. Clinton B. F. Brill, Chairman, N.Y.S. Thruway Authority

3:00 P.M. TOUR (including ladies)—Eastman Kodak Company
 6:00 P.M. COMMERCIAL EXHIBITS
 7:30 P.M. ANNUAL BANQUET
Toastmaster: Donald Q. Faragher, Past President, N.Y.S.A.A.
Invocation
Greetings from Canada: Mr. Payette, President of The Royal Architectural Institute of Canada
Architectural Awards: Daniel F. Giroux
Scholarship Awards: Donald M. Walzer
Speaker: William B. Macomber, Assistant Secretary of State

SATURDAY, OCTOBER 18th

8:30 to
 9:30 A.M. COMMERCIAL EXHIBITORS' COFFEE BRUNCH
 9:30 A.M. FINAL BUSINESS SESSION
 12:00 N. COMMERCIAL EXHIBITS
 1:00 P.M. LUNCHEON
Toastmaster: James D. Curtin, President of the Central New York Chapter, A.I.A.
Invocation
Installation of Officers
Drawing for Prizes
 3:00 P.M. BOARD OF DIRECTORS, N.Y.S.A.A.

THE CONVENTION COMMITTEE



Seated Left to Right: Miss Clare Meade, Convention Secretary; Mr. Roland A. Yaeger, Commercial Exhibits Co-Chairman; Mr. Donald M. Walzer, Special Events; Mr. John W. Briggs, Convention Chairman; Mr. John G. Low, Transportation Chairman; Mr. Keith A. Marvin, Convention Treasurer; Mr. Daniel F. Giroux, Architectural Exhibits. *Standing Left to Right:* Mr. Thomas O. Morin, Publicity Chairman; Mr. Nicholas J. Masucci, Commercial Exhibits Co-Chairman; Mr. Donald Q. Faragher, Program and Seminar Chairman; Mr. G. Carroll Madden, Reservations and Registrations Chairman.

COMMERCIAL EXHIBITORS

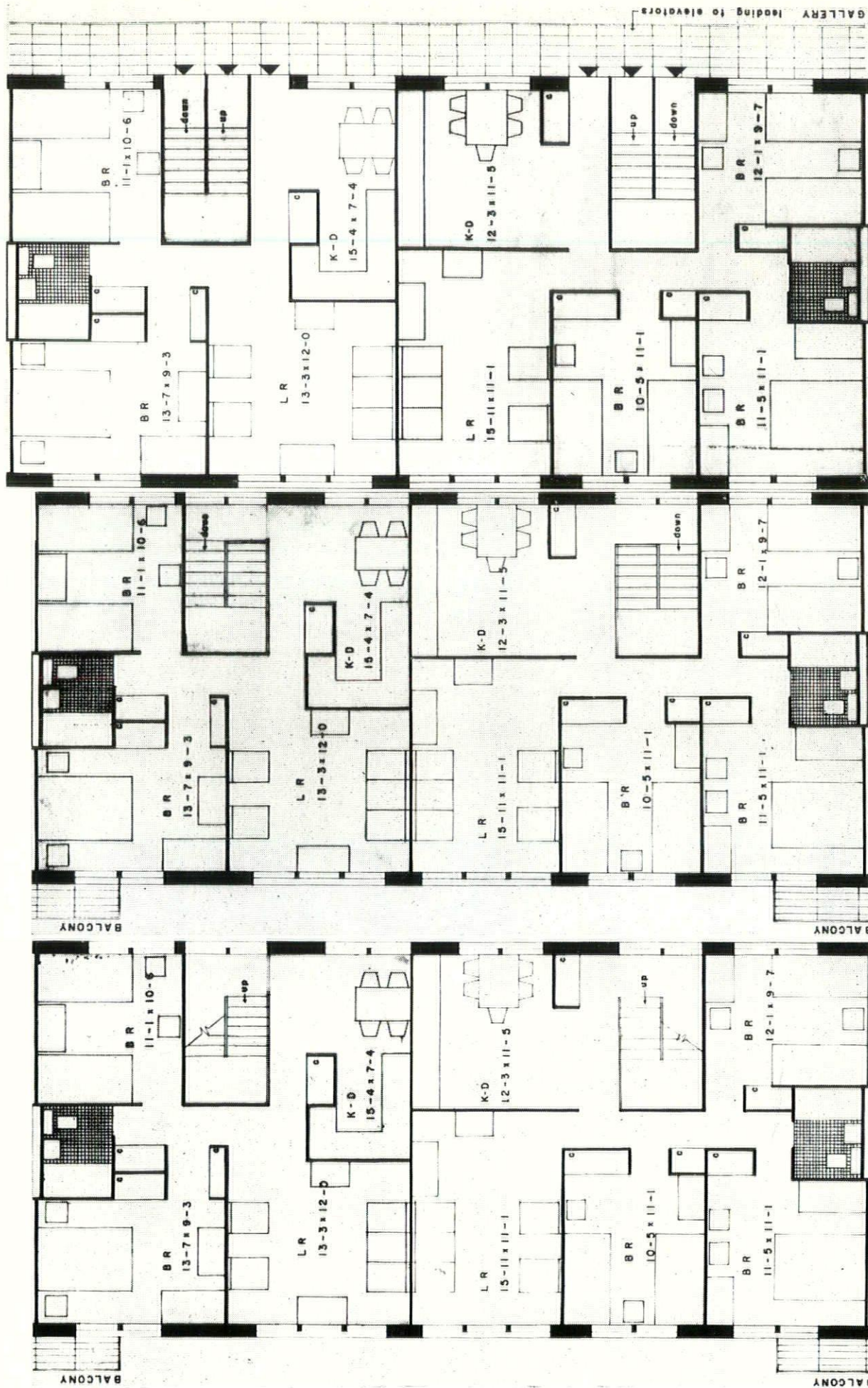
1958 Convention

NEW YORK STATE ASSOCIATION OF ARCHITECTS

ROCHESTER, NEW YORK

Booth No.		Booth No.	
1 - 4	YAEGER FLOOR COMPANY, INC. P. O. Box 74, Brighton Station Rochester, New York <i>Wood Flooring; Protective Materials; Power Nailer</i>	18	ZONOLITE COMPANY 160 Main Street Oneida, New York <i>Glass Fiber, Vermiculite Insulation and Aggregate</i>
5, 6	GEORGE MILLER BRICK COMPANY 734 Ridgeway Avenue Rochester 15, New York <i>Brick, Tile, Clay Products, Tectum Roof Deck, Lexsuo Roof Construction</i>	19 - 21	BINGHAMTON BRICK COMPANY Box 1105 Binghamton, New York <i>Brick</i>
7, 8	GEORGE W. NAGLER 18 Patricia Street Binghamton, New York <i>Science Equipment, Library Equipment, School Seating, Hospital Casework</i>	22 - 24	ANDERSEN WINDOW COMPANY Bayport, Minnesota <i>Window Units</i>
9, 10	THE MAURER COMPANY, INC. 31 Richmond Street Rochester 7, New York <i>Windows, Doors, Partitions, etc.</i>	25 - 27	CARBERRY BUILDING SPECIALTIES 135 Spring Street Rochester 6, New York <i>Aluminum Windows, Custom Stainless Steel, Freight Elevator Doors</i>
11	AZROCK PRODUCTS DIVISION, UVALDE ROCK ASPHALT COMPANY Frost Building San Antonio 6, Texas <i>Floor Covering Products</i>	28	NATIONAL CHEMICAL COMPANY 3617 S. May Street Chicago, Illinois <i>Luminal Paints</i>
12	COLLUM ACOUSTICAL COMPANY, INC. 918 Canal Street Syracuse 3, New York <i>Celotex Acoustical Products</i>	30 (29)	JOHN J. NESBITT, INC. 1441 Hertel Avenue Buffalo, New York <i>Heating and Ventilating Equipment</i>
13	WM. SUMMERHAYS SONS CORPORATION 620 Clinton Avenue, South Rochester 20, New York <i>Styrofoam—Scorboard Insulation</i>	32, 33	WECKESSER BRICK COMPANY 723 Clarissa Street Rochester 8, New York <i>Face Brick and Glazed Brick, Structural Glazed Facing Tile</i>
14	A. O. STILWELL COMPANY, INC. 991 Main Street Buffalo, New York <i>Brunswick Balke Company</i>	31	FOSTER REFRIGERATOR CORPORATION Hudson, New York <i>Welded All Aluminum Commercial Freezers and Refrigerators</i>
15	DI CLEMENTE-VOLKE, INC. 4 Elton Street Rochester, New York <i>Yorktowne Birch Cabinets; U. S. Weldwood; Chalkboards and Tackboards</i>	34	JAMES M. HAWKINS COMPANY 448 Franklyn Street Buffalo 2, New York <i>Building Specialties</i>
16	OSMOSE WOOD PRESERVING COMPANY 980 Ellicott Street Buffalo 9, New York <i>Wood Preserving</i>	35	AMERICAN SEATING COMPANY 923 West Genesee Street Syracuse, New York <i>School Furniture, Auditorium Chairs, Church Furniture, Folding Chairs</i>
17	FINGER LAKES STONE COMPANY, INC. Box 401 Ithaca, New York <i>Natural Quarried Building Stone Products</i>	36	INDEPENDENT NAIL & PACKING COMPANY Bridgewater, Massachusetts <i>Threaded Nails</i>

Booth No.		Booth No.	
37, 38	WEBB FLOORING COMPANY, INC. 466 State Street Rochester 14, New York <i>Flooring</i>	51	TREMAN STRUCTURAL PLASTICS COMPANY Temple Building Rochester, New York <i>Plastic Panels and Curtain Walls</i>
39	AMERICAN-OLEAN TILE COMPANY 1000 Cannon Avenue Lansdale, Pennsylvania <i>Glazed Wall and Unglazed Ceramic Mosaic Tile</i>	52	GRANWOOD FLOORING DIVISION OF BRITISH STEEL CONSTRUCTIONS (CANADA) LTD. 1700 Niagara Street Buffalo 7, New York <i>Granwood Flooring</i>
40	EASTERN FIXTURE COMPANY 170 Vernon Street Boston 20, Massachusetts <i>Fluorescent Lighting Fixtures</i>	53	VENTO STEEL PRODUCTS COMPANY, INC. 250 Colorado Avenue Buffalo 15, New York <i>Steel and Aluminum Windows</i>
41	INLAND STEEL PRODUCTS COMPANY P. O. Box 393 Milwaukee 1, Wisconsin <i>Steel Roof Deck, Flooring and Wall Panels and Platform</i>	54	WASCO PRODUCTS, INC. Bay State Road Cambridge, Massachusetts <i>Plastic Skylights and Building Products</i>
42	BRISCO SALES, INC. 37 Delevan Street Rochester 5, New York <i>Chalkboards, Corkboards, etc.</i>	55	ONONDAGA BRICK COMPANY Warners, New York <i>Lightweight Aggregate (Haydite)</i>
43	SCHAEFFER BROS. BUILDING SUPPLY CO. 1025 Chili Avenue Rochester 11, New York MID-STATE CONCRETE PLANK, INC. Hamilton, New York <i>Dox Planks</i>	56	VICTORY METAL MANUFACTURING CORP. Plymouth Meeting, Pennsylvania <i>Commercial Type Refrigerators, Milk Lowerator Dispensing Unit</i>
44	THE MOSAIC TILE COMPANY Zanesville, Ohio <i>Ceramic Glazed Tile, Ceramic Mosaic Tile, Glazed and Unglazed Exterior Ceramic & Quarry Tile</i>	57	PORTLAND CEMENT ASSOCIATION 250 Park Avenue New York, New York <i>General Promotion of Concrete Construction</i>
45	DUR-O-WAL PRODUCTS, INC. Box 628 Syracuse 1, New York <i>Masonry Wall Reinforcing</i>	58	DOMINE BUILDERS SUPPLY CORPORATION 155 Gould Street Rochester 10, New York <i>Concrete Blocks</i>
46	A. D. DUGAN, JR. 96 Brookwood Road Rochester, New York <i>L. C. N. Door Closers</i>	59	FORMICA CORPORATION 75 College Avenue Rochester 7, New York <i>Decorative Art in Formica</i>
47	RAPPL & HOENIG COMPANY, INC. 1381 Ridge Road, East Rochester, New York <i>Reinforced Concrete Double Tee Beam Slab for Firesafe Roofs and Floors, Concrete Block, Ready-mix Concrete</i>	60	CHARLES BRUNING COMPANY, INC. 796 Linden Avenue Rochester 10, New York <i>Reproduction—Architectural and Engineering Supplies</i>
48	U. S. PLYWOOD CORPORATION 55 West 44th Street New York 36, New York <i>Weldwood Plywood and other Allied Products</i>	61, 62	H. H. SULLIVAN 67 South Avenue Rochester, New York <i>Hamilton Drafting Furniture, K&E AutoFlow Drafting Machines</i>
49	NEW YORK STATE CONCRETE MASONRY ASSOCIATION 1 Niagara Square Buffalo 2, New York <i>Concrete Masonry Products</i>	63	E. L. BAKER SONS Webster, New York <i>Lightning Protection</i>
50	ANCHOR CONCRETE PRODUCTS, INC. 2450 William Street Buffalo 6, New York <i>Flexcore Precast Prestressed Floor and Roof Slabs</i>	64	ARMENTO METAL ARTS COMPANY 257 East Delavan Avenue Buffalo 8, New York <i>Architectural Metal Work (non-ferrous), Plaques, Letters, Sculptured Modulants, Liturgical Arts, Grilles</i>
		65	MURPHY DOOR BED COMPANY 3 East 44th Street New York 17, New York <i>Dwyer Kitchens</i>



Plan Above Gallery Floor

Plan of Gallery Floor

Plan Below Gallery Floor

BORGIA BUTLER HOUSES

BORGIA BUTLER HOUSES BRONX, N. Y.



JOSEPH AND VLADECK, *Architects*

An original design has been worked out for one of the city's public housing projects, which frequently conform to a stereotyped pattern because of the need for economy.

The plan is by the architectural firm of Joseph and Vladeck for the New York City Housing Authority's Borgia Butler Houses, to be built in the Bronx. It has as its principal elements long, narrow buildings with "skip-floor" elevators that deliver passengers to exterior galleries running along the facades of the structure. These galleries take the place of interior corridors, which are eliminated in the new design.

The project will contain five twenty-story buildings, housing 1,160 families and a twenty-one-story structure with 336 apartments for elderly single persons and couples. The building reserved for the aged will be a conventional structure with inside corridors and elevator stops at every floor.

All the other structures will have the skip-floor layout, a feature found in some apartment houses here and in other parts of the country. Under the skip-floor plan, elevators stop only at every third floor.

Tenants in the Borgia Butler Houses living on this middle floor, or on the floor above or below, will get off at the same elevator stop.

Persons whose apartments are on the third floor of one of the buildings, for example, will enter them directly from the gallery, which extends across most of the structure's facade. There will be a gallery on every floor where the elevator stops.

Tenants on the second and fourth floors will also have apartment entrances on the third floor, but they will use a private staircase inside their apartment entrance, leading one flight up or down.

The architects, Seymour Joseph and William C. Vladeck, say this is the first time that the skip-floor plan has been combined with exterior galleries rather than interior corridors.

The architects explain that their design greatly reduces the amount of space usually given to public hallways and stairways. It has enabled them to use almost all building interiors in the Borgia Butler project for living space. This system has been successfully employed in public housing in London, England.

Fire stairs were taken out of the buildings and placed outside, running up to the cantilevered galleries. Apartments on floors between galleries have rear balconies as a second emergency exit. If an occupant of an apartment finds his own staircase blocked he can enter an adjoining apartment from the balcony and gain access to the gallery and fire stairs from the staircase in that apartment.

Each of the skip-floor buildings has three elevators placed in a central core.

The elimination of all but the most essential interior hallways and stairs permitted the architects to economize by "stacking" identical apartments on top of each other.

The total cost of construction, the architects contend, will be about \$250,000 less than that for conventional apartment buildings of similar size. The construction budget for the Borgia Butler Houses is \$16,680,000.

Site difficulties are partly responsible for the project's design. The site in the Bronx takes up four blocks extending south from East 171st Street to 169th Street, between Webster and Park Avenues. However, construction is possible only on parts of the site. The Harlem division of the New York Central Railroad runs in an open cut alongside Park Avenue, and the City Planning Commission has reserved sixty feet just west of the railroad for eventual widening of Park Avenue.

In addition, Brook Avenue, which eventually will be closed for the two blocks it runs north and south through the middle of the project site, could not be built on because of utility connections embedded under the street.

This left the architects with a forty-foot strip east of Brook Avenue and a slightly wider strip west of the Avenue. This accounts for the long and narrow shape of the buildings they designed.

The five skip-floor buildings will be 400 feet long and thirty feet wide, excluding the overhanging galleries, which are four feet wide. The building for the aged will be forty feet wide and 270 feet long.

By using the narrow design and exterior galleries, every apartment in the skip-floor buildings will have through ventilation, with east and west exposures. Every living room will be placed so that it will not have to be walked through to reach the kitchen or bedrooms.

The apartments will have two to five bedrooms. Monthly rentals will average \$14 to \$16 a room. The annual income ceiling for occupants has been tentatively set at \$5,900.

The state will subsidize the project by making up the annual deficit between the city's cost of running the project and the rental income received.

The project has been named for the late Edmond Borgia Butler, a lawyer who headed the housing authority from 1942 to 1947.

Buildings now on the site will be demolished, with construction work on the project scheduled to start in the summer of 1959.

For the first time in a public housing project here Borgia Butler Houses will include a community center for its aged residents. A special building will be erected for this purpose.

THE OCTAGON FAD

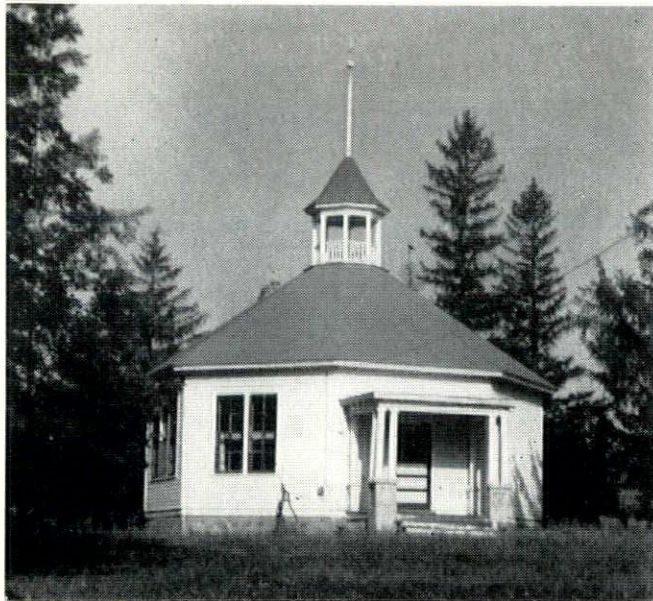
INSTALLMENT III

BY CARL F. SCHMIDT

SCHOOLHOUSES

Octagonal schoolhouses were built in eastern Pennsylvania as early as 1815 and the octagonal form, no doubt, was derived from the early Dutch churches. They were usually built of stone, plastered on the inside, and sometimes the exterior was also plastered. With few exceptions the teacher's desk was on the side opposite the entrance, and the stove placed in the center of the room. Two rows of desks encircled the rest of the room, the boys in the outer row facing the wall, and the girls on the inner row facing the center of the room. The small children sat around a table near the stove. This arrangement varied slightly in different localities.

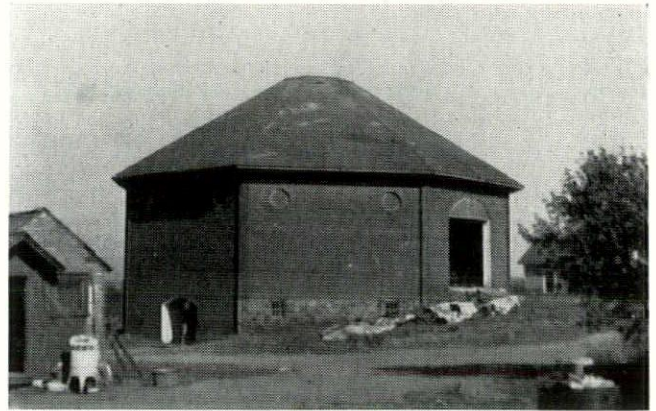
Fowler said, "... the best form for a school-room becomes a matter of no small consequence. And here, the nearer we can approach the circular form the better. ... The more so, where, as in school, all eyes are often required to be directed simultaneously toward



Octagonal Schoolhouse
Cedarburg, Wisconsin

the same object—the teacher. This purpose the octagon form serves better than the square, and is preferable every way—more than enough so to build the extra angles."

In the book, "School Architecture," by Henry Barnard, published in New York, 1849 (the same year Fowler published his first book, "A Home for All"), there is an elevation and plan with specifications of an octagonal schoolhouse, furnished by Town and Davis, well-known architects.



Octagonal Barn
near Erie, Penn.

CUPOLAS

Cupolas were built on the roofs of nearly all civic buildings, as town halls, court houses, as well as on most academies, markets, and meeting houses during the eighteenth century. It is very rare to find one on an eighteenth century house and then only on a large mansion. The "captain's walk," a flat deck on the roof protected by a wood railing, was common in the seaport villages along the coast. Ship-owners and captains' wives are said to have watched for the appearance of ships from this vantage point.

It was not until about the turn of the century that cupolas began to appear more frequently. After the first quarter of the nineteenth century, especially on Greek Revival houses, they became a feature. Most of the octagonal houses had cupolas. Some of them were large enough to be a room furnished with built-in benches, chairs and even a small table.

Fowler's idea of a central stair hall and stairway leading to a cupola was a practical one, because with the windows open, the central hall made an excellent ventilating shaft and kept the rooms of the house cool in the summer.

It was sometimes built as a pure decorative feature, because the octagonal house needed a feature of this type to complete the design.

But one often hears other reasons, handed down in the families, how the cupola rooms were very essential to their lives. It was a place to go to and read, to meditate, to be alone for a time, or to see the sunrise and sunset.

ORIENTATION

The octagonal plan simplified the orientation problem: since it looked well from any side, the house could be placed on the property to have the sun's rays

enter the desired rooms. In the Post-Colonial or Greek Revival house the entrance was usually on the front parallel to the highway. In the octagonal plan it could be on the front, on either of the two front diagonal sides, or on either side. Five of the eight sides could be used as the entrance front. It also permitted a more direct entrance to the house from the carriage drive along one side of the house. The octagonal plan was also well suited to a corner lot.

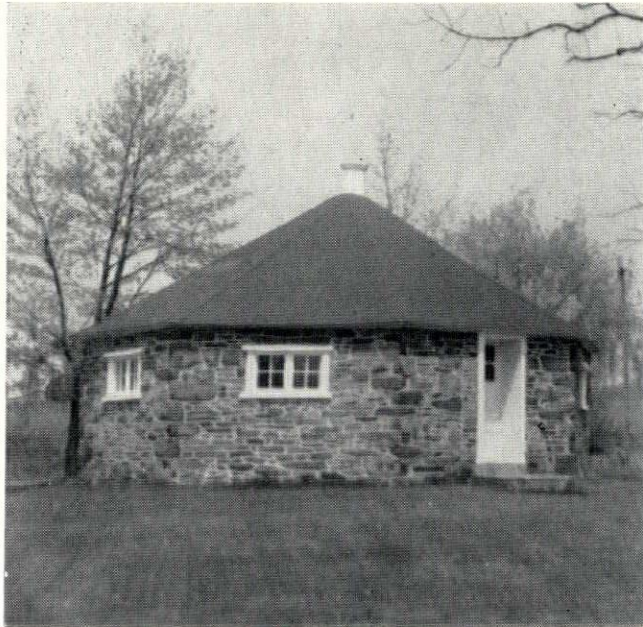
BARNs

As far as the writer knows there are no octagonal barns remaining of the 1840's and 1850's. We can be sure that many barns were built during these years but the casualties due to electrical and wind storms, fire, and deterioration because of leaky roofs is very great in proportion to houses. There are very few frame barns one hundred years old. Most of the octagonal barns recorded in these pages were built in the 1880's or 1890's. They varied from forty to eighty feet in diameter.

Most of the barns had two levels or floors. Very few had three levels. They were usually built into an



Octagonal Schoolhouse
Sutton's Corners
near Fulton, N. Y.



Octagonal Schoolhouse
Penn's Grove, Penn.

earth bank or hillside so they could be entered from two levels. The lower or basement floor was enclosed with a stone masonry wall and was used to house the cattle and horses. Heavy wood posts with hewn or log beams supported the haymow or granary above.

In the center of the barn a space about ten or fifteen feet in diameter was provided into which the feed was thrown down from the haymow above. The stalls are spaced around the central circle with the animals facing toward the center. Little walking was required to toss the feed into the stalls. Sometimes a wood cone was built under the opening in the floor and the hay was directed toward the stalls.

The haymow or granary was built of a timber frame enclosed with vertical boards. The wagons entered from the drive on the knoll or a built-up ramp. The height of the wall frame varied from sixteen to twenty feet from sill to plate. This floor was usually free of posts or interior supports.

When the barn was too large for a single rafter to span the space between the plate and octagonal girt or frame, near the peak upon which the cupola was built, an intermediate timber girt was installed about halfway between. To overcome the thrust it was necessary to securely bolt or tie together the plate and intermediate girt frames at all the angles with pins and iron plates.



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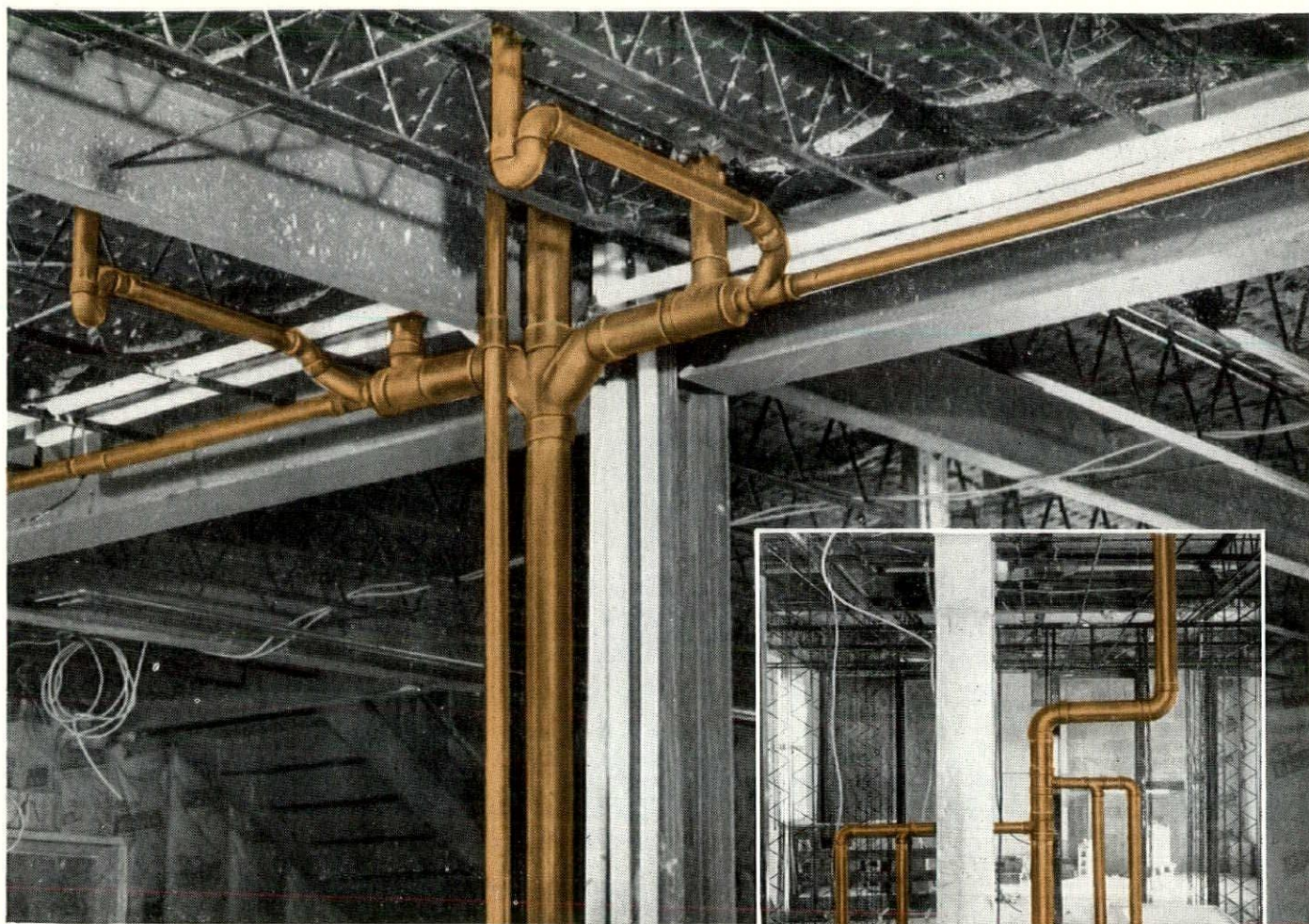
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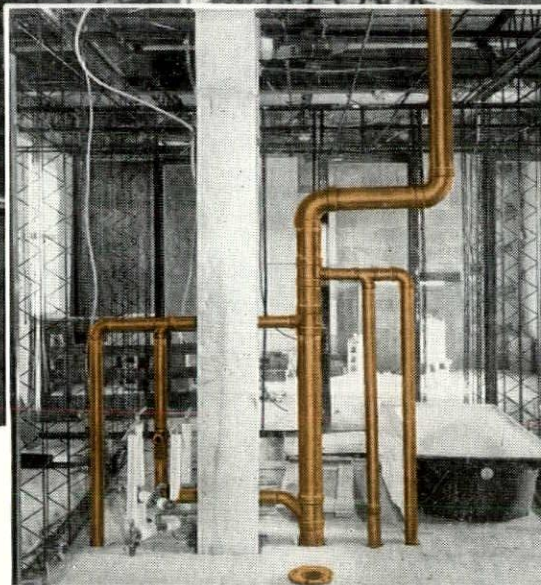
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Typical waste and soil line layout for two complete bathrooms in the Novitiate Building of Brothers of the Holy Cross. Note compact, space-saving connections to the 4" soil stack. Light weight of copper tube makes overhead work easier, faster. Combination of copper tube and solder-joint fittings makes working in close quarters easy. *Right:* Trim copper tube vent lines on top floor for back-to-back bathrooms on this floor and floor below—eliminate wide plumbing walls, reduce construction costs, give greater usable floor area.



In big jobs, too, Copper Tube drainage systems provide substantial installed-cost savings

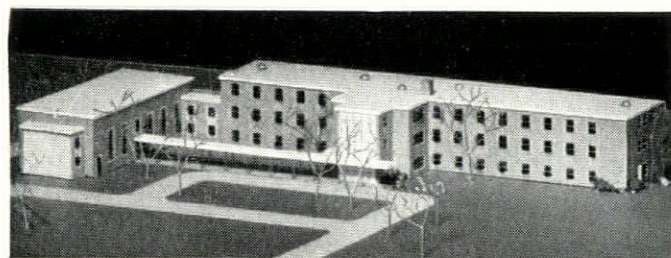
"We prefer to use copper tubes because we have compared costs — material and installation — and come up with copper tube as the most economical of the specified materials *every time*," says David L. Farrell of Farrell Bros., plumbing contractor of Albany, N. Y. "The light weight of copper tube makes it easier to work with and reduces the hazards of handling heavy, bulky materials. Copper tubes can be accurately cut to desired lengths and much more quickly

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Model of Chapel and Novitiate Building, Brothers of the Holy Cross, Kinderhook, N. Y. Anaconda Type DWV copper drainage tube and Anaconda cast-brass drainage fittings were used on interior soil, waste, and vent lines. Architect: Toole and Angerame, Albany, N. Y. Plumbing and heating contractor: Farrell Bros., Albany, N. Y.

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GRAND CENTRAL CITY

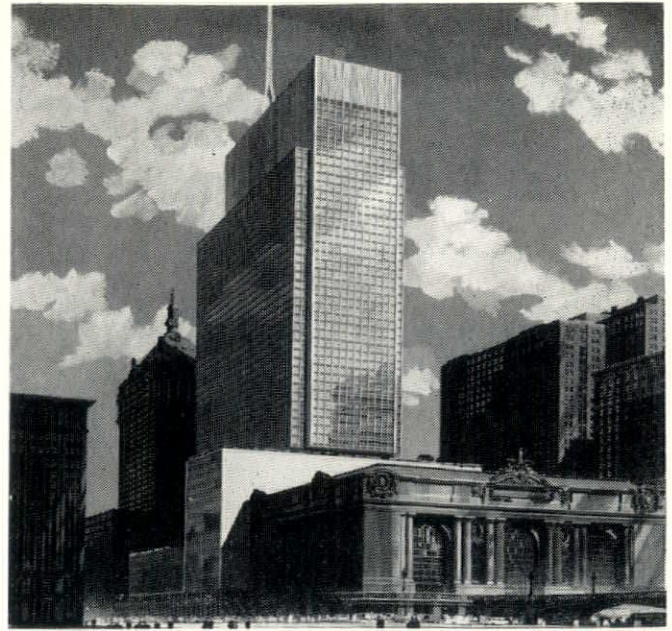
Two of the world's most distinguished architects will collaborate in the design of the world's largest commercial office building.

Walter Gropius, internationally renowned as a founder of the modern school of architecture, and Pietro Belluschi, Dean of the School of Architecture at Massachusetts Institute of Technology, have been commissioned to serve with Richard Roth, partner of Emery Roth & Sons, on a three-man "advisory panel of architects" which will design Grand Central City. The 3,000,000 square foot office structure, to cost \$100,000,000, will be erected adjoining Grand Central Terminal in New York City. The office of Emery Roth & Sons is architect for the new building. James Ruderman is consulting engineer.

With this appointment, Drs. Gropius and Belluschi will, for the first time, lend their genius to the design of a Manhattan skyscraper. Both are Fellows of the American Institute of Architects and the American Academy of Arts and Sciences. Dr. Gropius is founder and senior partner of The Architects Collaborative of Cambridge, Mass.

Dr. Gropius first attracted world-wide attention in 1925 when he designed and became director of Germany's "Bauhaus Dessau," a completely integrated school of architecture which has been called a model for the functional architecture practised today.

Designer of numerous prize-winning homes, churches and office, industrial, public and recreational buildings, Dr. Gropius was from 1938-1952, Chairman of the Department of Architecture, Graduate School of Design at Harvard University. He is a recipient of numerous honorary degrees conferred throughout the world and a winner of such honors as Gold Medal at



the 1913 Ghent World Exhibition, when he was 30 years of age; Gold Medal of Honor of The Architectural League of New York, Royal Gold Medal of the Royal Institute of British Architects, Grand Prix International d'Architecture, and The Grand Cross of Merit with Star, presented this year by the Federal Republic of Germany. He has been the subject of numerous articles in magazines and newspapers both in this country and abroad. One of his best known American works is the Harvard Graduate Center in Cambridge, Mass.

Dr. Pietro Belluschi, recognized as one of United States' foremost exponents of contemporary design, has planned more than 600 commercial and residential structures in the last thirty years. Dean Belluschi is a consultant to the Secretary of the Air Force on the new Air Academy and a member of the Board of Consultants for the Lincoln Center for the Performing Arts in New York City. Appointed an advisor to the State Department on the design of foreign buildings, Dean Belluschi was also named to the seven-man National Commission of Fine Arts by President Truman.

In addition to numerous awards, Dean Belluschi is an Academician of the National Academy of Design, Fellow of the Danish Royal Academy of Fine Arts, a trustee of the American Federation of Arts, an Allied Member of the National Sculpture Society and a life member of the National Institute of Arts and Letters.

The new Grand Central City project will adjoin the northerly side of the Grand Central Terminal Concourse, and will occupy the 132,000 square foot plot bounded by Vanderbilt Avenue, East Forty-fifth Street and Depew Place. The building, which will contain individual floor areas ranging from 35,000 to 120,000 square feet, will also feature a four-level garage for 2,000 cars, restaurants and three legitimate theatres.

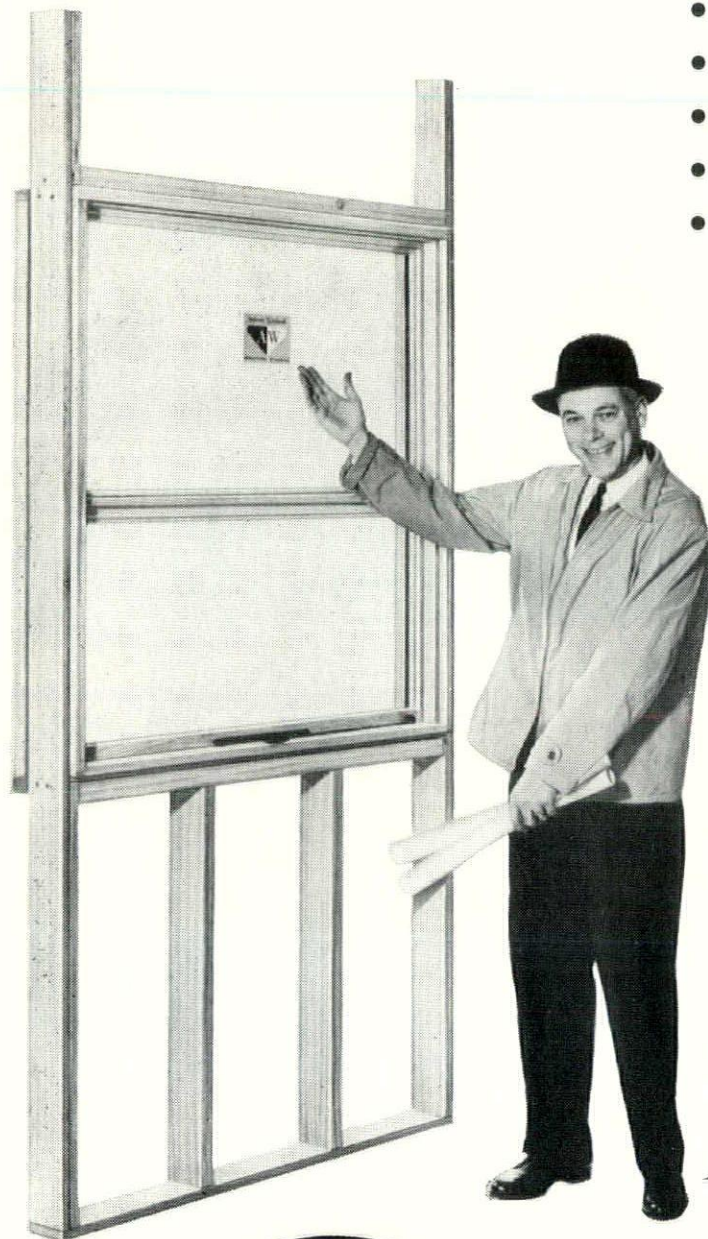
Construction is scheduled to get under way in 1959 when the existing Grand Central Terminal Office Building on the site is demolished. Projected building completion date is 1961. Diesel Construction Company is the general contractor. James D. Landauer Associates, Inc., is acting as real estate consultant for the project.



PLANNING THE WORLD'S LARGEST OFFICE BUILDING—Studying plans for the world's largest commercial office building is the team of eminent architects and builders who will design and erect Grand Central City, the 3,000,000 square foot skyscraper to cost \$100,000,000, which will rise 50-stories high adjoining Grand Central Terminal in New York City. Seated (l-r) are Erwin S. Wolfson, chairman of the board, Diesel Construction Company, and the renowned architects, Pietro Belluschi, Dean of the School of Architecture at M.I.T., Walter Gropius, internationally distinguished architect and founder and senior partner of The Architects Collaborative of Cambridge, Mass., and Richard Roth, partner of the New York architectural firm of Emery Roth & Sons. Standing (l-r) are Stuart Scheftel and Herbert Scheftel, who in association with Mr. Wolfson and Alfred G. Burger will erect the huge midtown Manhattan office project.

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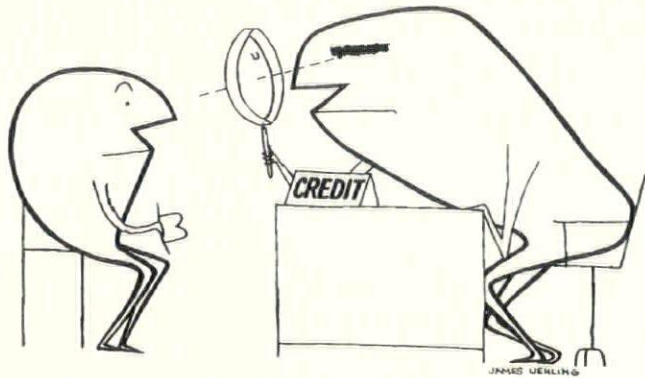
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HAVE YOU CHECKED YOUR CREDIT RATING?



Within the next few months many Architects, caught short by the tightening profit margin squeeze, are going to sit down with their bankers to discuss the possibility of a short-term loan. Many of these requests for emergency operating capital will be turned down.

Is there anything you can do to improve your credit standing at a time when all lenders will be taking a sharp look at loan applications? Is there any way you can be sure of needed financing when bankers are refusing other professional men?

Yes, there is. And the first step is to understand how your banker goes about sizing you up as a credit risk.

Like many other businessmen, you may know your banker personally. He may hold a mortgage on your home or have lent you money to buy the family car. Even so, you may not know how he judges you financially when you need extra cash in your profession.

When you are trying to decide whether you should request a loan, remember that banks are in business to lend money. They want to give you credit—*providing there is a reasonable assurance that the loan will be repaid*. But bankers do not take heavy risks. They must protect the depositors who have entrusted them with the money you want to borrow.

A business loan is made in the belief that it will help the borrower increase the earnings of his business so the loan can be repaid. If the loan is sizable, your banker will probably require a great deal of information: personal references, balance sheets, income statements and historical details of your professional practice.

This information will be sifted and studied to see how you stack up against five different tests—the so-called Five C's. First of all, your banker will want to know about your character and capacity. Are you a dependable businessman and reputable citizen in the community? Too, he will check the information supplied by your references and your record of repayment of previous loans. And you can be sure that your capacity for achievement as a businessman will be carefully evaluated. If you don't pass these personal tests, the other three C's make little difference.

Capital comes next. Inexperienced professional men often expect the bank to provide the lion's share of their financial backing. You probably will not get very far with your loan application unless you are willing to back your own confidence with a personal investment in reasonable proportion to your existing and proposed debt.

Collateral, bankers say, does not make a bad loan good, but it may make a good loan better. Banks do

not like to foreclose; they are less interested in the price your inventory, real estate or other assets might bring in a forced sale than they are in your normal ability to repay.

Conditions refer to the influence of business trends in general and the tightness or easiness of credit. Of course, your banker will know a great deal about the economic climate of your community and will be interested in your prospects in relations to it.

Supplying the basic information about your professional history should not be difficult. In small towns bankers sometimes know local businessmen so well they can fix their credit limits without seeing a loan application. But the larger the town or bigger the loan, the more details you will be expected to give, and this is where the banker may require complete, accurate and dependable financial statements.

On a new loan you may be asked for statements covering past years as well as the current period. While most architects can provide a balance sheet of some sort, they are likely to have trouble when asked to supply income—or as they are sometimes called, profit and loss—statements. The balance sheet tells your banker approximately what your practice is worth, your working capital position and so forth. Your income statement adds information about your margin of profit, earnings and trend of your financial activities.

It goes without saying that providing authoritative financial statements and answering questions about them can prove difficult without professional accounting advice. Bankers are not impressed when businessmen give them information in round numbers or from memory. They want financial data in writing and in language they can understand—which means in accordance with accounting principles that other businessmen use and endorse.

That's where a certified public accountant comes in, and as one banker puts it: "A borrower can save a lot of time and get off on the right foot with us if he can refer us to his CPA."

Bankers know that certified public accountants are professionally bound to high standards of conduct and competence. For example, under a recent addition to the professional accountant's code of ethics, a banker is assured that statements signed by a CPA will contain either an unqualified or qualified opinion or will disclaim an opinion entirely as to the fairness of your financial condition. There can be no burying of facts, because if a CPA withholds his opinion, he must explain why he has done so.

For unsecured loans of \$10,000 or more the tendency in banking circles today is to require an audit by a CPA. Take your CPA with you when you go to the bank to discuss the loan. Then, if an audit is necessary, you, your banker and your CPA can agree on the information to be submitted.

Beware of attempting to restrict the *scope* of an audit. The audit is made so that the CPA can express an opinion on your financial statements. If you limit the extent of his investigation, he may be forced to disclaim an opinion on the fairness of your statements. Bankers prefer to receive "clean certificates," ones which the CPA has certified with no qualifications. In many cases he cannot do this unless he is permitted to observe inventories and confirm accounts receivable.

Too, bankers know that the majority of business failures—and bad loan risks—are caused by a failure to keep adequate financial records and install business-like accounting systems. It eases a creditor's mind to

(Continued on Page 50.)

REINFORCED CONCRETE PARKING RAMP

Rochester, New York, has launched upon a program to revitalize the downtown shopping area and help solve the city's serious parking problem. An early step in the program is the construction of the Mortimer-Division Parking Ramp, one of Rochester's first municipal multi-story cove ramp garages.

This 8-story building contains two ramps—one for up traffic, the other for down traffic—in addition to elevators and stairways. One interesting design factor is that each floor opens onto adjacent department stores. Another design factor provides for the removal of snow from the exposed 8th floor parking area; snow will be bulldozed onto the roofs of the ramps for melting and draining.

The development of the ramp-type building design, which is expected to be a huge operational and financial success, is attributed to City Manager Robert P. Aex, architects Bohacket & Flynn and Structural Engineer William A. Clark. A. Friederich & Sons Company, one of the oldest construction companies in the vicinity of Rochester, is the general contractor.

Similar parking buildings in the downtown area, in which the same basic ramp design will be applied, are contemplated for future construction, and contracts have already been awarded.

A new, all-metal horizontal shoring, under the trade name of Spanall, has been used throughout the garage in erecting the reinforced formwork for the ramps and all floor areas. Friederich reports appreciable time and cost savings from the use of Spanall on their type of construction.

The use of ramps eliminated the need for towers, cranes and elevators. Instead, Spanall sections, assembled to the required span lengths, were placed 2' o.c. for the construction of the ramps. Joists were also eliminated by placing $\frac{3}{4}$ inch plywood decking directly on the Spanall. Hi-Early Cement was poured first on the ramps. When the concrete had set, the ramps immediately served as convenient arteries to convey the



Municipal garage, strategically located in downtown Rochester, N. Y., will alleviate the city's parking problem. Building is the Mortimer-Division Parking Garage, featuring driving ramps to all eight floors.

concrete to each of the floors by means of motor buggies. The same buggies were used to transfer assembled sections from floor to floor as the formwork progressed throughout the building.

Friederich reports other advantages derived from the use of horizontal shoring: it provided unobstructed working areas below the formwork, so that these spaces remained free and open for storing and transporting equipment, and also for the progress of other work while the forms were still in place.

YOUR CREDIT RATING

(Continued)

know that a CPA will be advising the architect on cost controls and telling him how to avoid unnecessary scrapes with the tax collector—another factor which bears on your credit standing.

When a banker analyzes your financial statements, he is assessing your economic health. Here are some of the ratios or standards which he uses—and which you can calculate yourself—to determine your chances of getting a bank loan:

Current ratio—current assets divided by current liabilities; should usually be at least two-to-one, but special circumstances are sometimes considered.

Quick assets to current debt—cash, receivables and other ready cash items divided by current debt; one-to-one is the rule-of-thumb, but this too is flexible.

Debt to capital—money owed to creditors compared to owner's money in the practice; the lower the ratio the better.

Fixed assets to capital—real estate, buildings, fixtures divided by net assets; ratio should be kept as low as possible to avoid depleting working capital.

Inventory to working capital—shows percentage of working capital tied up in inventory; abnormally high ratio may result in shortage of liquid working capital to meet other expenses.

A seemingly unnecessary piece of advice to any borrower is to cooperate with his bank. Yet, many applicants will give information grudgingly or throw hurdles in the banker's way. There is no reason to withhold information on which the bank depends for a decision on your loan. At best, this attitude will only delay your loan; at worst, it will lose it altogether.

If you would like a brief summary of questions which bankers ask before granting a loan, you will find it in a short pamphlet, "Financial Statements for Bank Credit Purposes," published through the cooperation of the accounting and banking professions. Copies may be obtained by writing to The American Institute of Certified Public Accountants, 270 Madison Avenue, New York 16, N. Y.



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left: Tile Mosaic —
Whiting Lane School,
West Hartford, Conn.
Architects, Henryk Mayer
& Associates, Inc., Tile
Mosaic Designer, Ceram
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Contractor.

below: Dogwood School,
Park Forest, Ill., L. B.
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Architects, McWay
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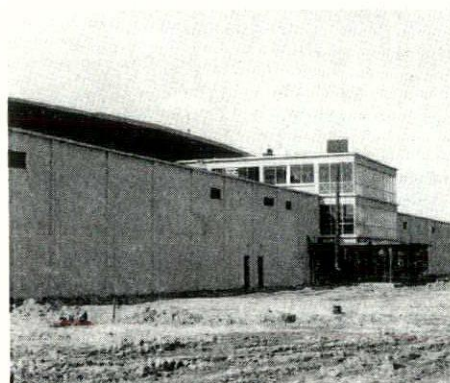
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Ramp Garage**
City of Rochester

Architect—Bohacket & Flynn,
Rochester, N. Y. Structural Engineer—Wm. Clarke, Rochester, N. Y. Contractor—A. Friedericks & Sons, Rochester, N. Y.



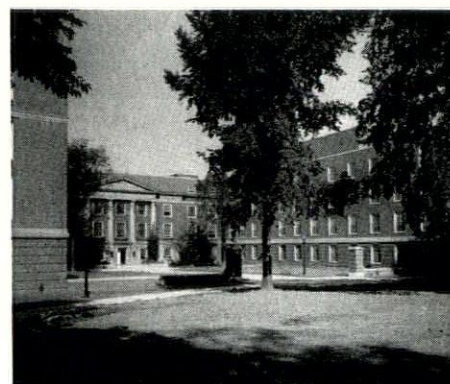
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Physicians Office Building
Syracuse, N. Y.

Architect - Engineer—Sargent, Webster, Crenshaw & Folley, Syracuse, N. Y. Contractor—Dawson Bros. Construction Co., Syracuse, N. Y.



**Hospital—State of
New York Medical School**
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GOOD PUBLIC RELATIONS IS GOOD BUSINESS

BY ROBERT T. CLARK, A.I.A., *Chairman*
Public Relations Committee
Central New York Chapter
American Institute of Architects

A professional organization without the services of a public relations counsel is somewhat like a young man winking at his girl friend in the dark. He knows he's winking—but she doesn't!

And so, architects, like other professional people whose ethics frown on direct advertising, find it advisable to engage consultants to assist in keeping the public informed on architectural services and activities.

Architects play a vital role in their community, state and nation. But do residents of those areas know it? Do architects spread enough information about their profession and its contribution to society? Actually, the public *is* interested in building design and construction, and it is the duty of architects to distribute information.

Realizing its public responsibility, the Central New York Chapter of the American Institute of Architects embarked upon a continuing public relations program in July 1955.

The Chapter called upon the services of an expert in public relations, Flack Advertising Agency of Syracuse, New York. The agency appointed an account executive who works in close cooperation with the chapter's Public Relations and Exhibition Committee, under a budget established annually.

During the Centennial year 1957, the chapter appropriated \$4,500 for public relations with \$3,500 going to its counsel in fees, and the remainder being spent on an essay contest conducted in 375 high schools in the organization's 26-county area. The chapter has voted \$3,500 for its 1958 public relations program.

During the last 2½ years, the committee and counsel have written news stories about chapter meetings, appointments of members, A.I.A. centennial events, in addition to advising individual members on specific problems. The major emphasis, however, has been on projects intended to educate the public as to the functions and services of an architect. Illustrations of this educational program follows:

Films

The chapter purchased the color film, "Architecture, U.S.A.," in 1956 for showing before clubs, schools, fraternal organizations and other local groups. Usually an architect introduces the movie and discusses architecture following it. In the case of a presentation before the Syracuse Press Club in the fall of 1957, the program developed into a news conference with the city's reporters interviewing three architects on regional development plans. The chapter has purchased two new A.I.A. films, "A School For Johnny" and "What Is A House?"

Booklet

A 12-page illustrated booklet, "How An Architect Helps You Build Better," was written and produced

for distribution by chapter members to potential clients, interested groups, and students during career day appearances.

Visits

The counsel regularly visits the editors and radio and TV station program managers in the chapter area to discuss coverage of architectural activities. All day visits, for example, have been made to Watertown, Rochester, Utica, Binghamton, Ithaca, Auburn, and Elmira.

Interviews

Radio and television interviews, spot announcements, and telecasting of "Architecture, U.S.A." are other means of informing local audiences of the services of architects.

PR Kits

A kit containing a leaflet on public relations practices, sample news releases and suggestions for local publicity was sent to all members.

Centennial News

Observance of the 100th anniversary of the A.I.A. in 1957 provided fresh sources of chapter publicity. A letter and editorial about the significance of the centennial were sent to all newspaper editors and columnists in the chapter area. In addition, news was released about chapter centennial events, the centennial convention, election of a chapter member to the College of Fellows last Spring, and the U. S. postage stamp issued to commemorate the A.I.A. birthday.

Essay Contest

One of the most far-reaching efforts undertaken by the chapter in 1957 was an essay contest conducted in the 375 public, parochial and private high schools in northern, central and southern New York State. Theme of the essays was "Architecture—A Creative Force in America's Future." The \$400 first prize went to a Utica Catholic Academy senior, while three other students in other cities won honorable mention.

Guidance Counselors' Kits

In a further effort to aid young people and their parents, the chapter distributed architectural literature to the guidance counselors in the chapter's high schools. The kits contained a letter to the counselors and four pamphlets:

"How An Architect Helps You Build Better."
"Should You Be An Architect," published by the New York Life Insurance Company.
"So You Want To Be An Architect" and "Facts About Architecture and Architects," available from A.I.A. national headquarters.

(Continued on Page 65.)

AMONG THE CONSTITUENTS

(Continued)

BUFFALO-WESTERN NEW YORK CHAPTER

The following Officers and Directors were elected to serve for the period of 1958-1959:

President—W. Newell Reynolds, Vice-President—Guy H. Baldwin, Secretary-Treasurer—M. R. Turley, Director to N.Y.S.A.A.—Roswell E. Pfohl, Chapter Directors—Milton Milstein, Stanley Podd, Mortimer Murphy.

Trevor Warren Rogers, immedi-

ate past President of the New York State Association of Architects has been elected to the post of Regional Director of the American Institute of Architects representing the New York District. Mr. Rogers succeeds Matthew Del Gaudio, of New York.

William Brynolfson and Warren Neal Wittek were accepted as corporate members of the Chapter. Mr. Brynolfson is a partner in the firm of Backus, Crane & Love, Ar-

chitects and Engineers. Mr. Wittek is associated with Milton Milstein and has served as Editor of the EMPIRE STATE ARCHITECT since 1952.

CENTRAL NEW YORK CHAPTER

Formal chapter activities for the year 1957-58 were concluded at the Annual meeting, held at the Baron Steuben Hotel in Corning. A highlight of the business portion of the meeting was the election of officers:

President—James D. Curtin, Vice President—Frank C. Delle Cese, Secretary—Thomas O. Morin, Treasurer—Robert T. Clark, Director—Harry King.

During a two and one-half hour period of free time, many members visited the Corning Glass Center. Frank Lopez of "The Architectural Record" and Engelhardt, Engelhardt, Leggett and Cornell spoke on methods of combatting "Package Type Service," at dinner.

Donald Q. Faragher Elected To Institute Fellowship:

Twenty members of the A.I.A. have been advanced to Fellowship by the Jury of Fellows and among them is Donald Q. Faragher of the Central New York Chapter. Mr. Faragher received his certificate and medal based on service to the Institute at the Cleveland Convention in July.

EASTERN NEW YORK CHAPTER

The annual meeting was well attended and a fine time was had by all. During the business meeting the following officers were elected to serve for the year ending June 1959:

President—J. Charles Cataldo, Vice President—Frank J. Matzke, Secretary—Daniel Klingner, Treasurer—E. Gilbert Barker, Director—John J. Quackenbush, 1958-1961, Director, State Association—Bailey M. Cadman, 1958-1959.

Paul Benedict, who has served the chapter so well and so faithfully as treasurer for several years, was given a rising vote of thanks by all members attending the meeting.

The Annual Banquet and Installation of officers was held at the Troy Country Club on Wednesday, June 4. All associate and corporate members and their wives were invited. Preceding the gala evening activities were afternoon golf and a social hour at 7:00.

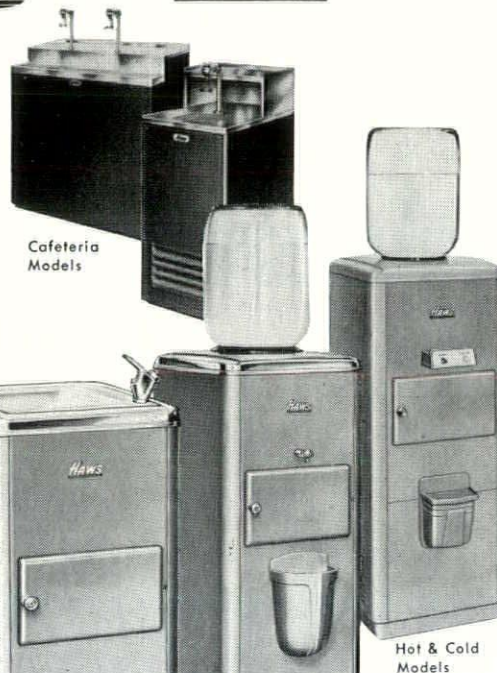
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the individual architect featured editors from the three architectural magazines and the editor of an outstanding book firm who discussed the types of projects in which their publications are interested and provided valuable guidance for the individual architect presenting such projects for publication.

The four were: William Atkin, editor of architectural books at Reinhold Publishing Corporation; Thomas H. Creighton, editor of Progressive Architecture; Emerson Goble, managing editor of Architectural Record; and Joseph Hazen, executive editor of Architectural Forum.

Testimonial Dinner

At the Tavern on the Green, Central Park West, a Testimonial Dinner was held for Kenneth W. Milnes, for his service to the Profession as past President of the Architect's Council of New York City. John N. Linn represented the New York Chapter in serving on the permanent committee for this occasion.

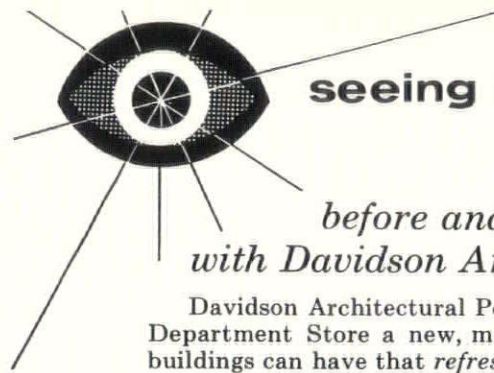
Honors and Awards

Thorne Sherwood, Lathrop Douglass, and J. Gordon Carr, all of the New York Chapter, Paul Rudolph, and Peter Ogden, as Moderator, participated in a panel discussion sponsored by the Greenwich, Connecticut, Library on the subject of "The Architect Looks Ahead." The occasion was the exhibit of winning student designs of recent National Institute For Architectural Education competitions. The Panel especially stressed the need of educating the public to an appreciation of good design and long term values. This would aid in discouraging the poor planning and short-sighted methods used in much of today's investment and speculative building.

Morris Ketchum, Jr., F.A.I.A., has been elected president of the Architectural League of New York at an inaugural dinner held at the League's headquarters. The League, founded in 1881, is a professional and social organization of more than 600 leading architects, city planners, designers, engineers, sculptors, mural painters, educators and others interested in enhancing collaboration among the various building arts and professions. Mr. Ketchum proposed that an annual award be given for the best example of such collaboration between the arts and building professions.

Selected work of Ralph Walker,

(Continued on Page 58.)

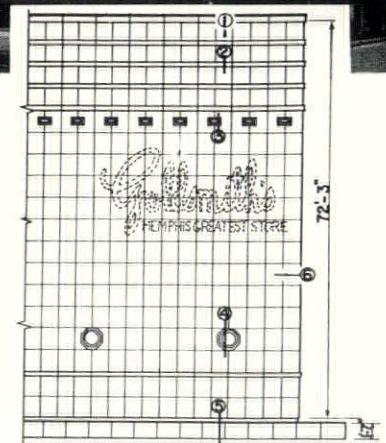
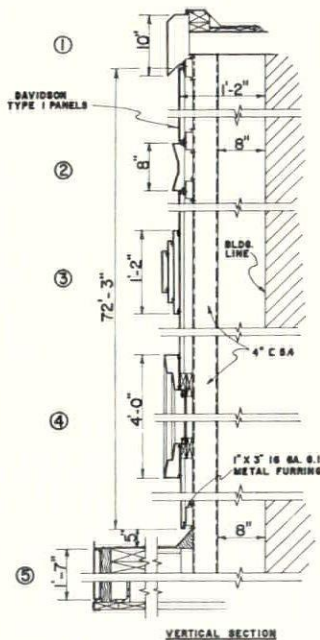
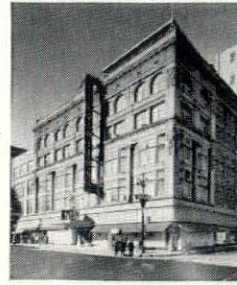
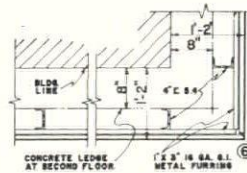


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AMONG THE CONSTITUENTS

(Continued)

recipient of the American Institute of Architects Centennial Medal of Honor, was exhibited at Rensselaer Polytechnic Institute. The exhibit is the first of a series of the work of prominent architects and architectural firms of the United States which will be shown by the School of Architecture at RPI.

Thirty-two Feet and Six Inches

A stimulating special meeting of the Chapter was held at which

over 80 members and their guests heard Alfred Easton Poor discuss the plans for replacing the East front of the Capitol with an archeologically exact copy 32 feet, six inches forward of its present location.

Mr. Poor's presentation excellently documented with some 55 slides, included the history of the Capitol and its dome as well as the presentation of the proposed alterations thereto.

Following Mr. Poor's presentation, Douglas Haskell, Lorimer Rich and Ralph Walker presented brief statements in opposition to the present plan based on legal technicalities and sentimentalities. The question of aesthetics is, as always, a controversial one based on personal beliefs. The meeting served as an important arena for the dissemination of information and opposing opinions; that this could be done in a dignified and intellectual manner speaks well for our profession.

Brazilian Architects—

Guests of Chapter

Robert W. Cutler and the Committee on Visitors recently entertained three of Brazil's most outstanding Architects: Flavio Leo Da Silveira, Director of Rio de Janeiro's Chapter of the Brazilian Institute of Architects who was in New York to supervise Brazil's portion of the International Architecture booth at the Coliseum's "Home Show"; Mauricio Roberto; and Affonso Eduardo Reidy, both of whom had come to New York to get acquainted with Architects and Architecture in the United States.

SYRACUSE SOCIETY

The Annual meeting saw the election, unanimously, of the following officers:

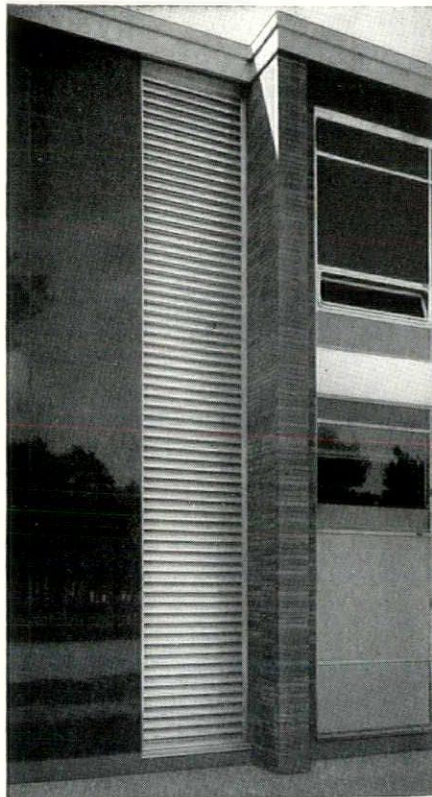
President—Edwin Bruce; 1st Vice President—Francis E. Hares; 2nd Vice President—Robert T. Clark; Treasurer—Lester D. Young; Secretary—John Quinlivan; Director—Frederick Webster; Director—John Robertson.

The Society's Public Relations Committee, headed by J. Anthony Cappuccilli, continued to function during the summer recess. A program is being developed which will be presented to the Society at the first September meeting. To make such a program effectual, the approved budget of \$1,727.00 is being implemented by the collection of an assessment during the summer. Individual assessments are determined by status as principals, firms, according to age—5 categories, registered Architects who are not principals, and associate members.

WESTCHESTER CHAPTER

Scholarship Dinner

Everyone who attended the Scholarship Dinner said that it was a most pleasant party. The actual presentation of the scholarship was



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the subject of a three column photograph in the White Plains "Reporter Dispatch," and the following article:

"Roger DiLeo, a White Plains High School senior who came to this country eight years ago to escape Communist oppression, last night won the \$1,000 scholarship award of Westchester Chapter, American Institute of Architects.

"The presentation was made at the annual scholarship dinner at the Vernon Hills Country Club. He was selected from candidates of high school graduating classes throughout the county and is the ninth to win a chapter scholarship. He plans to study architecture at the University of Cincinnati.

"Born 18 years ago in Fiume, Italy, he came to this country in 1950. The family had been uprooted from their Fiume home by Communist activity during and subsequent to the war years. Roger and three brothers were able to obtain quota admission to the United States as displaced persons. His parents and a younger brother are now in a displaced persons center in Italy.

"Roger lives with his brother and sister-in-law, Joseph and Mary DiLeo at 29 Park Avenue, White Plains. The award was presented by Harry M. Prince, president of the State Association of Architects. The winner was congratulated by G. Norman Blair of Larchmont, chapter president. Worth A. Judge of Port Chester, real estate editor of Westchester County Publishers, was toastmaster."

NEW METAL LATH SPECIFICATIONS NOW AVAILABLE

A complimentary 20-page booklet entitled, "Specifications for Metal Lathing and Furring," may be obtained by writing to the Metal Lath Manufacturers Association, Engineers Building, Cleveland, O.

Technical points referred to in this valuable booklet include: specifications for solid and hollow partitions; wall furring; metal lath attached directly to wood supports; contact, furred, and suspended ceilings; beam and column protection for fireproofing; and reinforcing for exterior stucco.

In addition to descriptive tables summarizing the various spans and spacings for supporting metal lath and plaster ceilings, the 1958 "Specs" include a page devoted to fire-resistive ratings.

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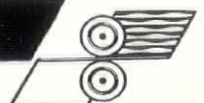


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ROCHESTER, NEW YORK

"SHOP" FOR ARCHITECT IN EARLIEST STAGE BUT NOT ON BASIS OF FEES

By

CHARLES ROCKWELL ELLIS, A.I.A.
Chairman, Publications Committee
New York State Association of Architects

(EDITOR'S NOTE: In this current multi-billion-dollar public and private building era, scores of individuals and community groups are dealing with architects for the first time. This is the second in a series of six articles explaining the roles and responsibilities of the architect.)

"To conscientious architects, it is a sad state of affairs to see members of the profession hawking architectural service in true huckster fashion."

"Architects cannot compete on the basis of fees . . . Each 'owner'—be it an individual or a committee or a board—must retain the architect he is convinced will do the best job for him . . . Certainly, you go to the doctor whom you are convinced will help you the most."

"The public must bear a good share of the blame for this unfortunate situation of selecting an architect on the basis of fees, since it has been a practice to shop for architectural services . . . I know . . . I have been priced many times."

"The profession also must share the blame, since apparently we can't keep our own house clean!"

The above quotations from practicing architects give an inkling of one of the most surprising gaps in public intelligence and responsibility in the present day.

It cannot be over-emphasized that at this moment billions of dollars of community and organization funds are going into such construction projects as schools, churches, government buildings, cultural facilities, sports and recreation centers, and commercial buildings.

Behind each of these projects is an architect. Behind each architect is his employer,—be it an individual, a school board, a governmental agency, a church group, a club committee.

The wisest procedure for the selection of an architect—recommended by the architects themselves—would seem to be of real importance.

"Engaging an architect is the same as retaining a lawyer or putting yourself in the hands of a doctor," says the American Institute of Architects. "Training and ability are important. Worth considering, too, is personality, as the

client is going to spend a good deal of time with his architect."

It is further pointed out that the employment should be on a professional basis, "with due regard to loyalty, integrity, competency, office organization, community standing."

The A.I.A. sets up the following methods of procedure for the selection:

1. Direct Selection—Selection by the owner (individual, committee or board) through personal knowledge on the basis of reputation, demonstrated ability, and the recommendations of others for whom the architect has rendered his service.

2. Comparative Selection—Selection from a group of architects given opportunity to present evidence of their qualifications, the owner acting with or without the advice of an architect serving as a professional advisor.

3. Design Competition Selection—Selection by competition under the A.I.A. Architectural Competition Code Procedure. (Information on this procedure may be had by writing A.I.A. headquarters in Washington, D. C.) This is not a commonly used method today.

Whatever the method of selection, it is universally recommended—and further dictated by common sense—that the architect should be retained at the inception of the building study so that he may have an opportunity to understand fully the problem to be met.

In the final analysis, a prime function of the architect is to assure the owner of greater real dollar value from his building dollars. In fairness to him and in financial regard to the owner, he surely should be in long before the ground floor.

(The third article will discuss the challenge of the architect in providing even better buildings at a reasonable price, despite high construction costs and the scarcity of desirable sites.)

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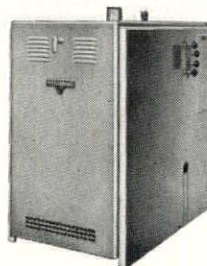


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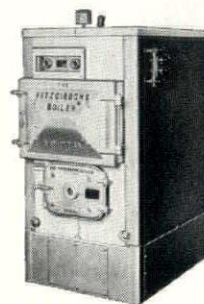
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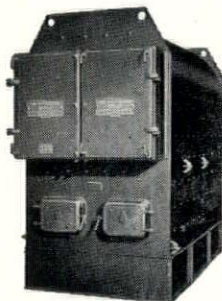
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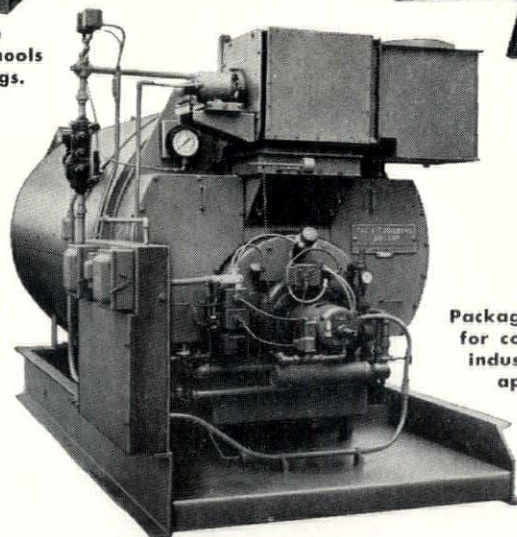
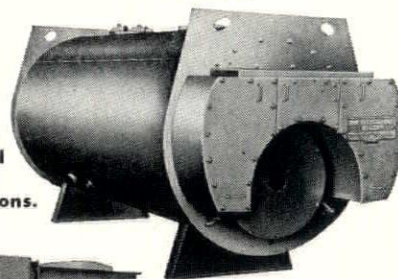


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The purpose of the exhibition is to recognize and encourage outstanding work in the field of architectural photography and to demonstrate the value of this specialized branch of photography to the architectural profession. The Architectural Photographers' Association

has cooperated with the Institute in developing plans for the exhibition.

More people than ever before are looking at architecture and considering the place of architecture in the community. Architectural photography provides an important

means of communication between the architect and the public. The sponsors of the exhibition hope that photographers will continue to look for new ways of seeing architecture and a fresh approach to the problem of presenting the architect's design and purpose. Photographs with people and with action which show architecture in use would be welcomed in the exhibition.

RULES OF SUBMISSION

Entries

All professional photographers are eligible to submit work to the jury of selection. Each exhibitor may submit a maximum of 3 entries. The photographic prints shall be black and white, 16" x 20", double weight, non-glossy finish and unmounted. Each exhibitor should temporarily attach to the back of each print with masking tape, the following information:

1. Name and address of photographer
2. Name and location of building shown in photograph
3. Name and address of architect of building shown in photograph
4. Date when photograph was taken

The only limitation as to content is that the photograph shall be of an architectural subject, but might also feature the use of other related art forms as mural painting, sculpture, fountains and other decorative features as well as landscape architecture.

Entry Fee

No entry fee will be charged the photographer who wishes to submit his work.

Shipping and Dates

All entries shall be shipped to:
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All entries must be received by Monday, November 10th. The exhibition is scheduled in the Gallery of the Institute early in 1959. As any print accepted for the exhibition must be in undamaged condition, it is suggested that prints be sent either in mailing tubes or between heavy sheets of corrugated paper.

All entries not selected for exhibition by the jury will be returned prepaid to the sender.

Jury

A jury of three will make the selection of prints to be included in the exhibition and select the awards of merit. Consideration will be given to effective and honest presentation of subject and photographic quality. The jury will consist of two professional photographers (who shall not be eligible to exhibit) and an architect. All three judges will be chosen for their professional accomplishments and the respect which they command in their fields.

Following the selection of the exhibition and the awards of merit, the Institute will send out a publicity release. Efforts will be made to provide opportunities for broad publication of prize-winning photographs in the press and architectural and photographic magazines.

Traveling Exhibition

The Traveling Exhibition Service of the Smithsonian Institution has again agreed to circulate the exhibition of Architectural Photography after its showing at The American Institute of Architects.

The photographs selected for the exhibition by the jury will be prepared as a traveling unit and mounted on panels before the first showing here at the Gallery of the A.I.A.

The traveling exhibitions made from the First and Second Architectural Photography Exhibitions completed successful tours of universities, schools of architecture and museums throughout the country.

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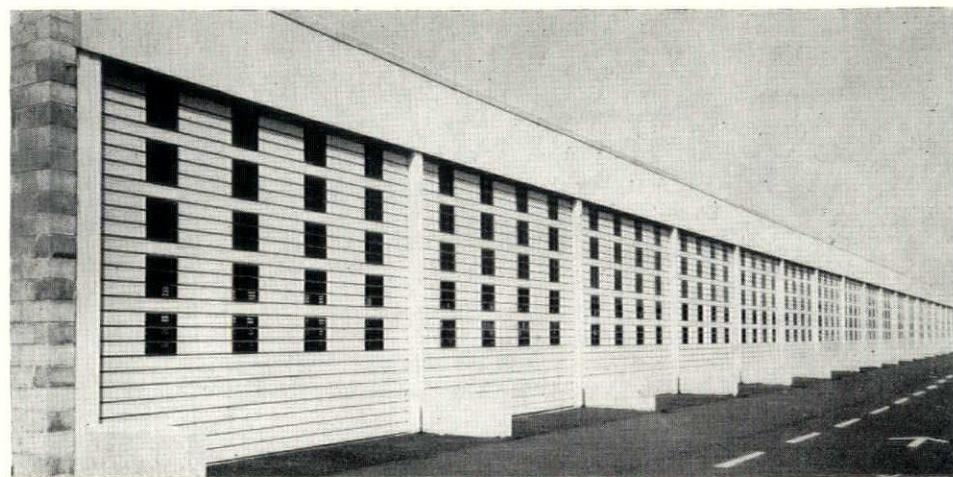


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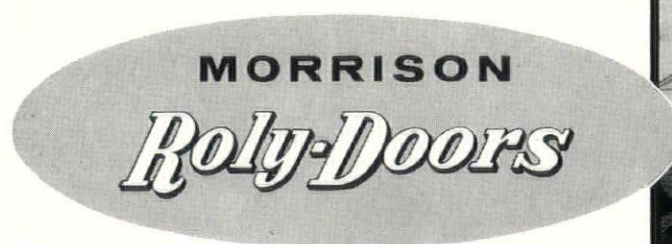


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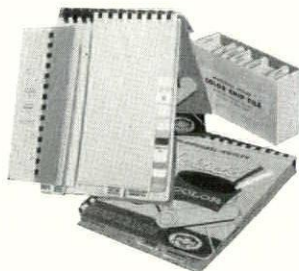
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Further information covering these publications may be had by contacting Architectural Dept. A.



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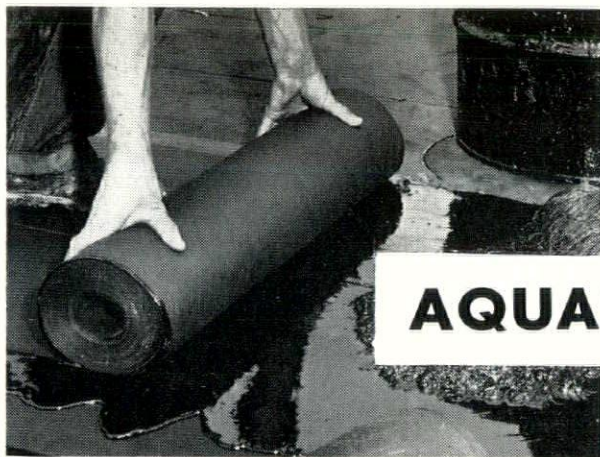
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GOOD PUBLIC RELATIONS

(Continued)

Distribution of the kits was an idea developed by the chapter's Public Relations Committee and Education and Registration Committee. Fred B. Talbot of Syracuse is chairman of the latter group.

Pictorial Feature

Last fall, with the cooperation of local architects, newspapers focused attention upon 100 years of architecture in the chapter region by publishing pictorial features showing the differences in the physical appearance of buildings constructed in 1857 and those being erected today.

Answer to Critics

Working with their PR counsel, the chapter's Committee on School Buildings, headed by F. Curtis King of Syracuse, and the Public Relations Committee drafted a letter answering critics of school construction costs. In addition, the committees have compiled a list of recent magazine articles and speeches that give an unbiased explanation of school building expenses.

Civic Leaders at Chapter Meetings

As an important aspect of its educational program, the chapter invites civic leaders and governmental officials to its meetings.

Newspaper Series

In the fall of 1957, counsel wrote, in collaboration with several chapter members, a series of six newspaper articles explaining the services that an architect offers his community. The series traces the serv-

ices of an architect from the time he is first consulted until the day the structure is occupied.

The Future

As the chapter embarks upon its 1958 public relations activities, its projects will include:

1. Placement of its newspaper series throughout the area.
2. Public service announcements to radio stations urging high school seniors to consider architecture as their college course.
3. Invitations to community leaders to attend chapter meetings featuring programs of interest to them.
4. Offer of a Kiplinger feature to the "Straight Edge," publication of the chapter. The feature points out the value of architects.
5. Additional stress will be placed upon the importance of individual architects speaking before clubs in their home communities. A Speakers Bureau has been formed.
6. A continuation of many activities that are routine in nature, such as distribution of films, advice to members, stories about chapter meetings and appointments, visits to newspapers and stations, and mailing of Guidance Counselor Kits and chapter booklets.
7. "Architecture, U.S.A." was given to the film library of Syracuse University in April 1958.

The committee feels that in addition to the public relations efforts described above, each member of the chapter contributes to the program by his participation in community activities and by his everyday activities in serving his clients.

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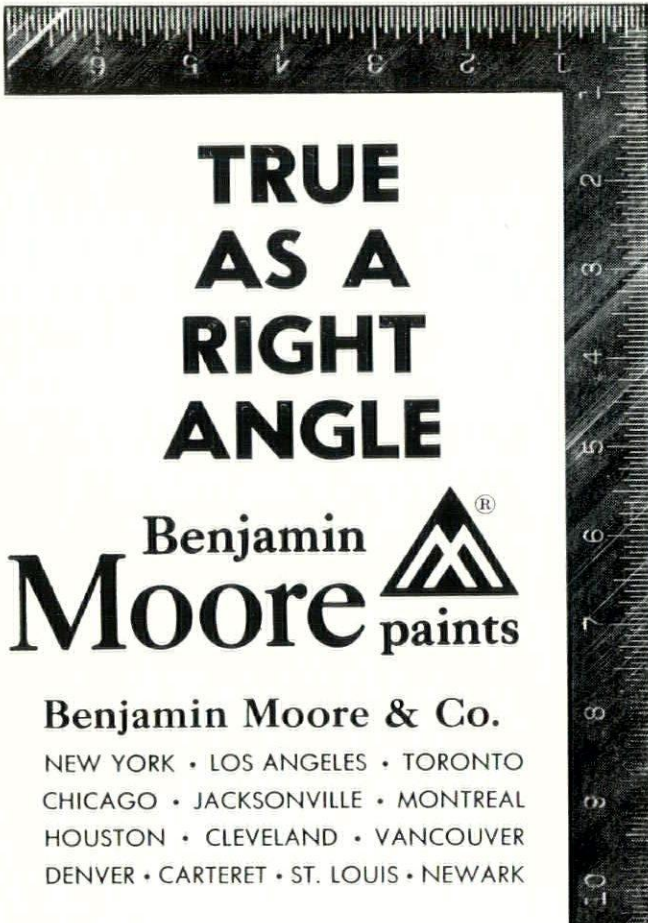
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YOUR CITY—YOUR ARCHITECT

(Continued)

Interestingly enough, the tax structure is responsible for another factor which weakens the bond between the architect and his city. An industrialist contemplating a new plant has to face the fact that he can only charge the cost of said plant off at the rate of 1/20th to 1/30th per year. A "package dealer" can build the plant for him, give him a 5 or 10 year lease, and charge it off as a business risk at a much faster rate. Naturally he hires his own architect and the independent architect has another strike against him. Needless to say the cost of the plant has to be much higher, but the industrialist doesn't have to raise capital—only pay rent, and can continue to use his capital in his business.

The bright spot in the picture is with schools. There, where the bond between the architect and the Department of Education and the school boards is well developed, the architects have been able to produce better schools, at better prices and better equipped.

Now, what is to be done to make this hyphen, this bond between the architect and his city more real and beneficial to all concerned. Naturally, and foremost the architect must see that each job he does, represents his highest skill in design, completeness in plans and results in the greatest economy and utility for the owner. Mort Wolfe has always maintained that the best public relations is a satisfied client.

Second, every effort must be made to see that the public knows what the architect does. Our public relations assessments must be directed toward giving concrete examples of how an architect saves what he costs.

Third, the architects as a group should be better identified with typical city groups. Bankers should know that an architect on the job is the best assurance that every dollar they advance is well spent and their investment in projects more sound. Maybe with a local Chapter of the A.I.A., this would be a logical result. Cooperative meetings with contractors, builders, real estate groups and the like, should encourage cooperation toward a city of which all could be more proud, instead of the quick profit and to heck with the consequences.

In every other State in the Union, the architect, individually and as groups enjoy a better standing in the communities and have better opportunities to contribute toward "their city beautiful." The architects of this state have a real problem and won't solve it by merely keeping a close watch on the legislature in Albany.

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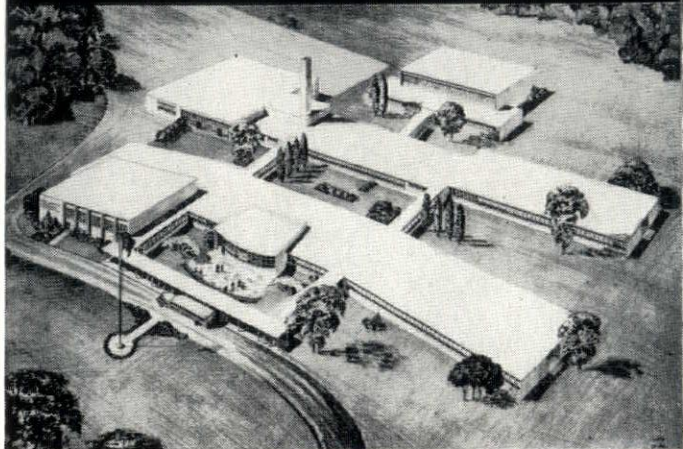
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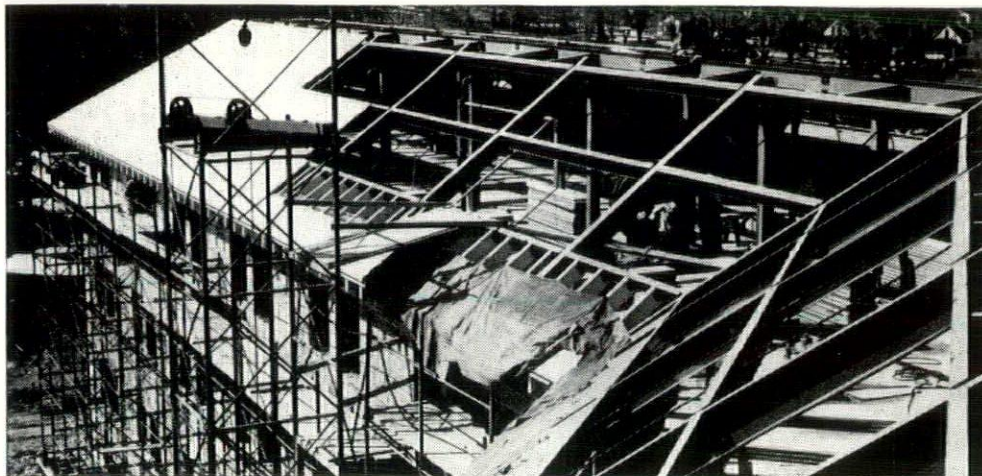
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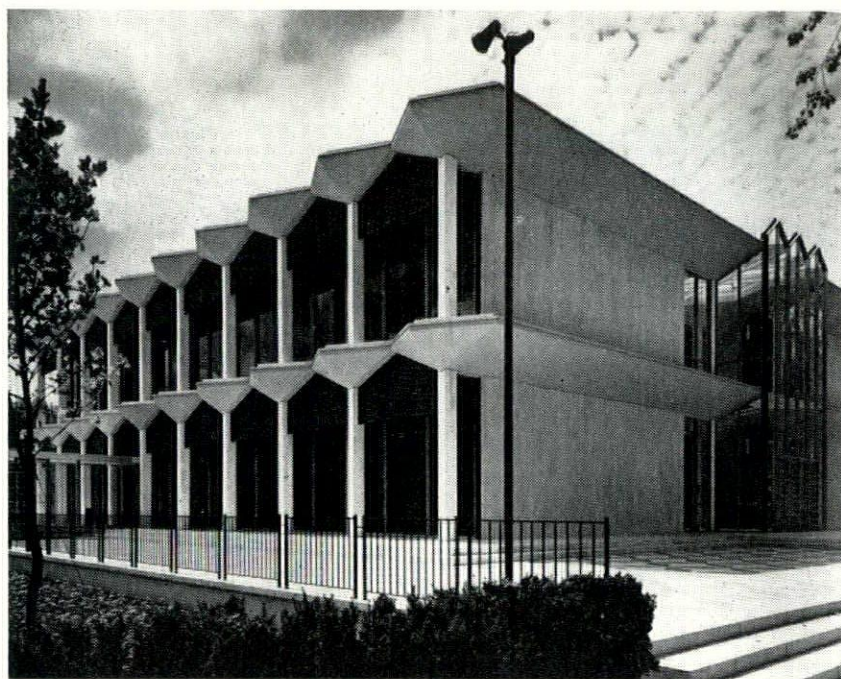
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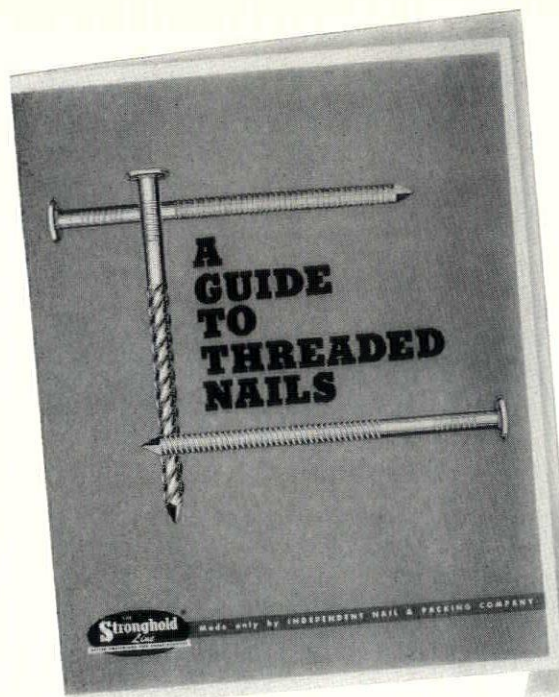
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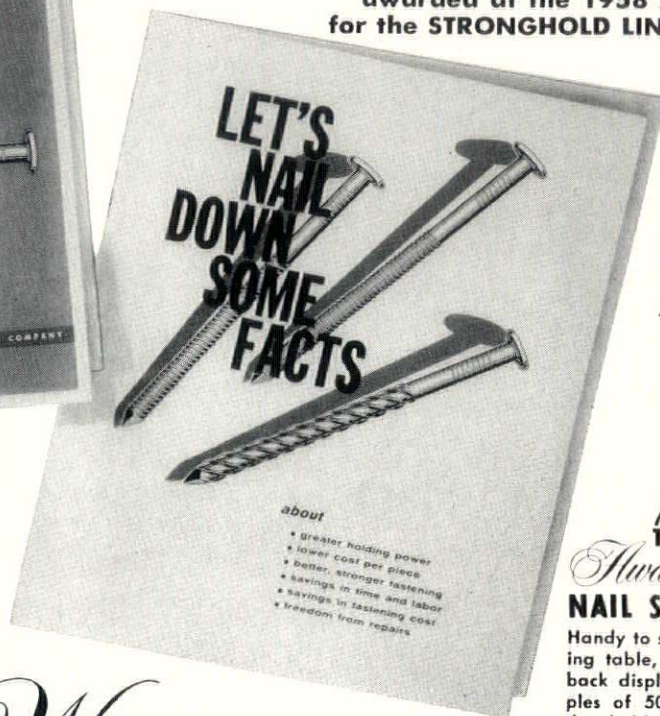
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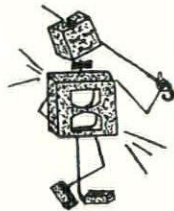
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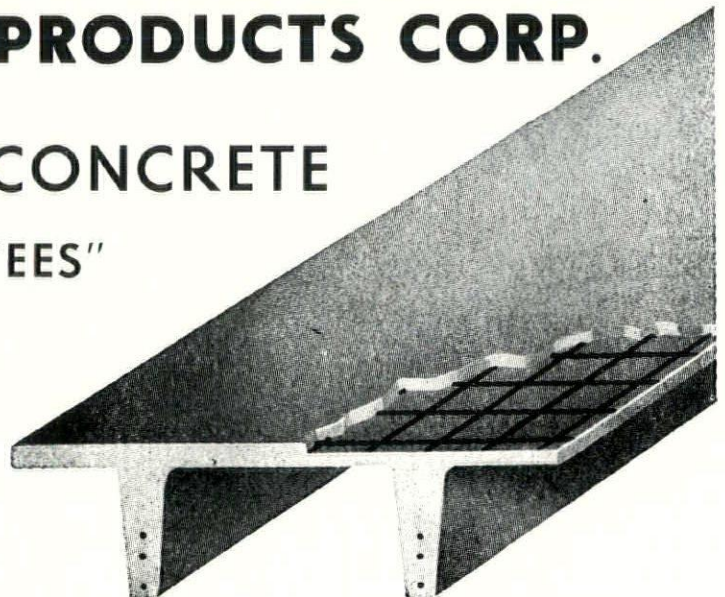
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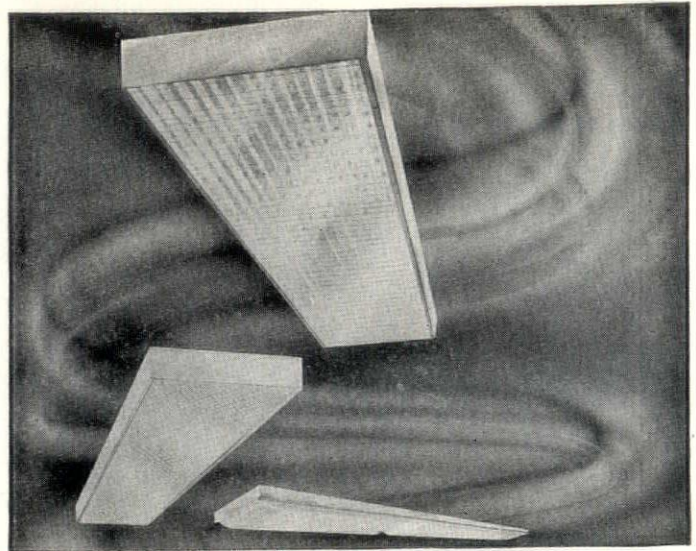
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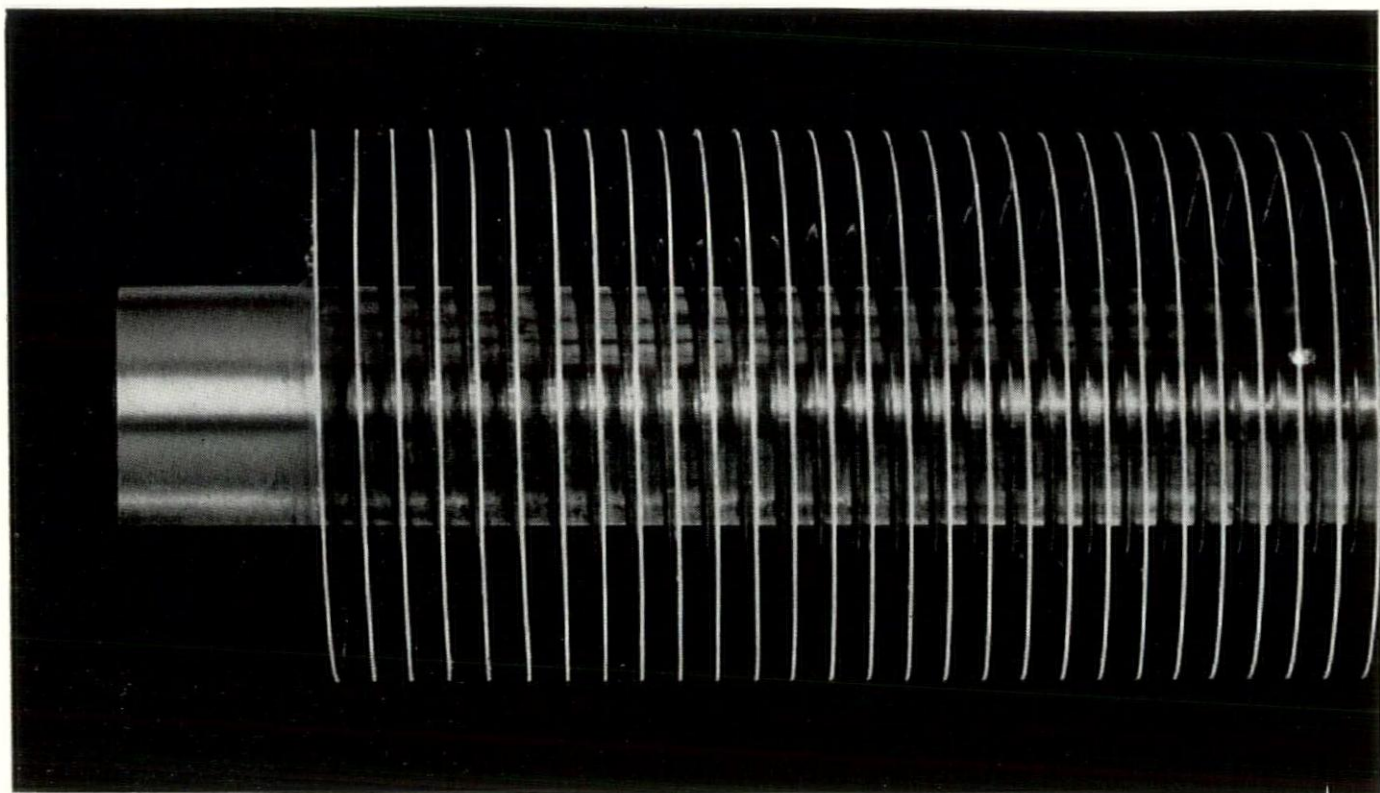
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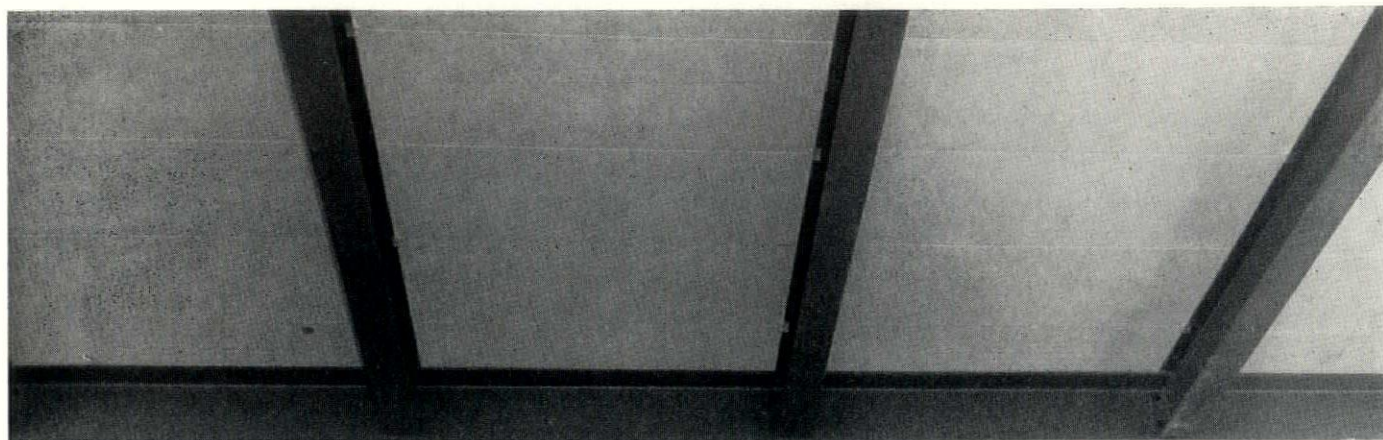
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PERMALITE precast slabs were used on 12,000 sq. ft. in the project shown here. In the Junior High School addition to Maryvale High School, Cheektowaga, more than 40,000 sq. ft. of PERMALITE Precast Lightweight Insulating Concrete Roof Slabs were used. Foit & Baschnagle, Buffalo, were the architects; Carpenter & Skaer, Buffalo, the contractor.

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Arthur and Kathryn Murray in their New York headquarters. Weldwood paneled walls are oak (left) and Brazilian rosewood (right). Architect: Morris Lapidus, N. Y.

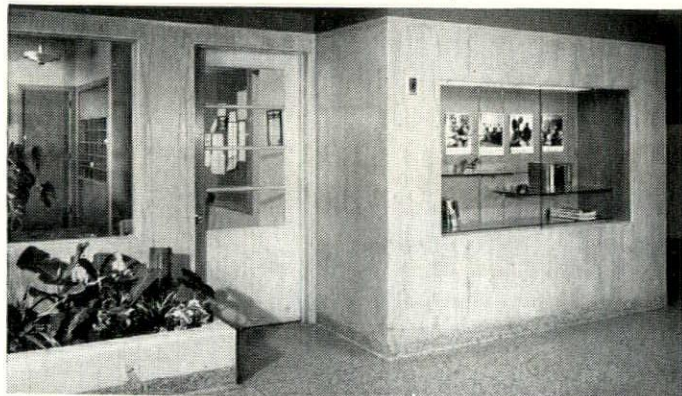
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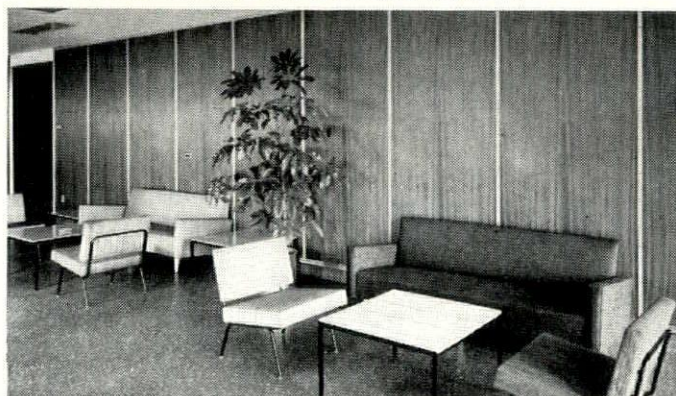


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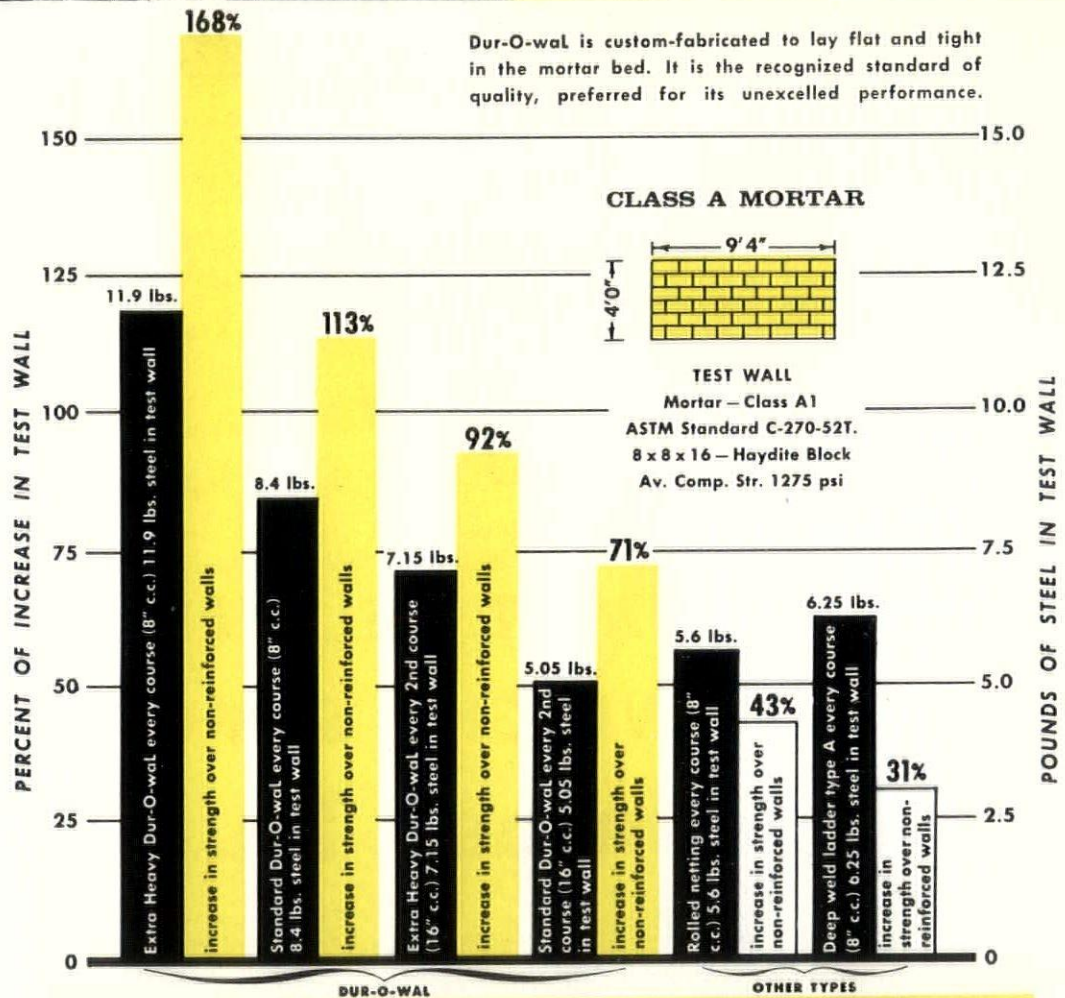
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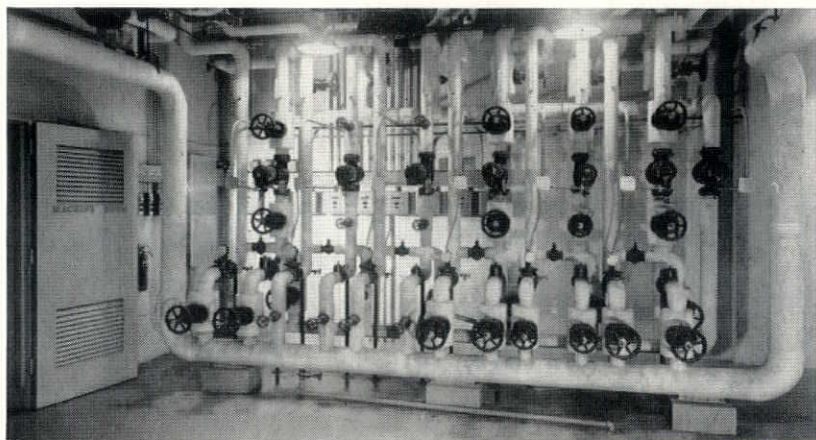
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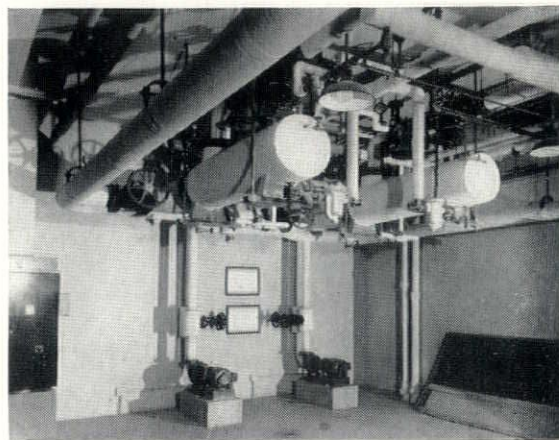


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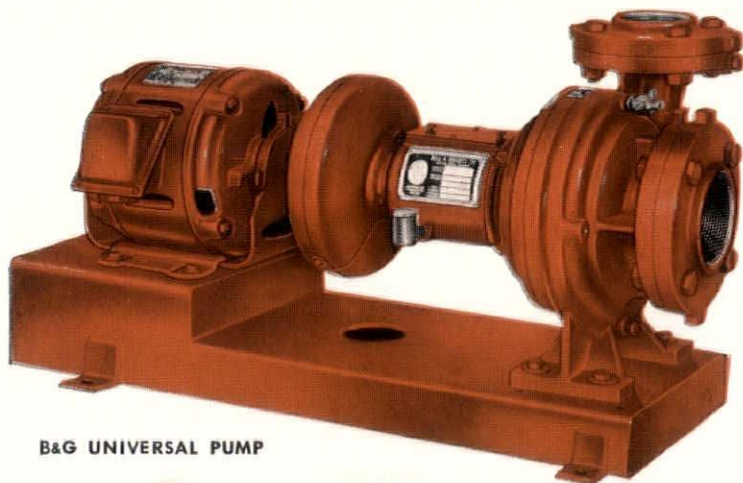
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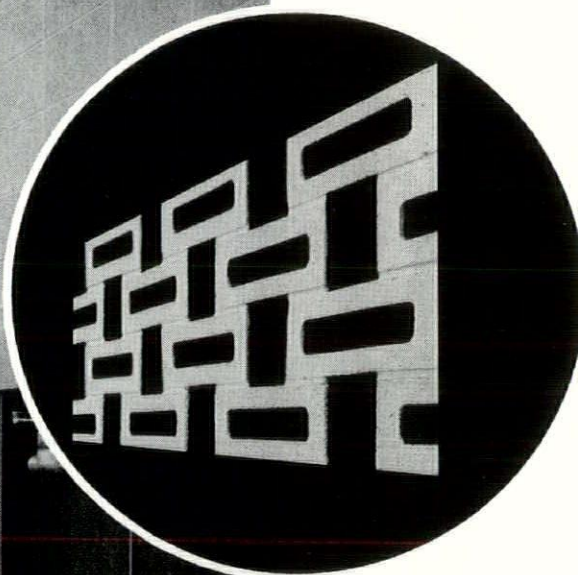
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This unique use of Concrete Masonry Units is in the Wayne, Mich., Memorial High School. Architect: Eberle Smith Associates. Blocks furnished by Detroit Cinder Block Co., Detroit, Mich.

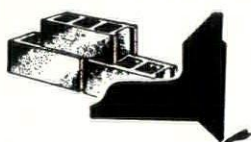
Versatility of Concrete Masonry Units, used to achieve this new, breath-taking wall pattern in a school auditorium, is well illustrated here.

Featured are 4x8x12" single core blocks, laid on their sides. The interior portion of the cores have been painted with flat black paint and the exposed surfaces with a warm gray.

This use of block is most practical, too. Behind the grille work of blocks is a blanket of fibre glass, painted black, against which the blocks have been laid. A beautiful wall, plus excellent acoustic properties, has been achieved.

This wall treatment is so unusual that many architects from the Buffalo-Western New York area have made special trips to Detroit to inspect it.

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Smithtown Concrete Products Corp.
- SYRACUSE, N. Y.**
Barnes & Cone, Inc.
Tony Nuzzo & Sons, Inc.
Andrew Susco & Son
- THOROLD, ONT.**
Thorold Concrete Block Co., Ltd.
- WATERTOWN, N. Y.**
Taylor Concrete Products, Inc.



NEW YORK STATE Concrete Masonry ASSOCIATION, INC.

HEADQUARTERS OFFICE: 1 NIAGARA SQUARE, BUFFALO 2, N. Y.

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Seagram Building, New York, N. Y. Mies van der Rohe and Philip Johnson, architects; Kahn & Jacobs, associate architects; Jaros, Baum & Bolles, mechanical engineers; George A. Fuller Co., general contractor; Kerby Saunders, Inc., mechanical contractor.

Tower of Comfort at 375 Park Avenue

Newest and most distinctive structure along New York's booming Park Avenue is the 38-story Seagram Building.

Within its walls of glass and bronze (the world's first), there's personalized, office-by-office comfort for every occupant in the building. Precision, waste-free operation of the skyscraper's 23 large air conditioning systems is provided by a specially planned Johnson Pneumatic Temperature Control System. The vast network of comfort controls includes more than 1,600 thermostats and over 3,200 control valves plus hundreds of other instruments, all of which are linked by 30 miles of compressed air piping.

In addition, to help the engineer understand, supervise and operate the various systems with maximum efficiency, each air conditioning system has a special graphic panel which incorporates the controls with a color keyed graphic representation of the individual system. This is New York's first new major building to be so equipped.

Along Park Avenue, and all along Main Street, U.S.A., as well, the specialist Johnson organization has installed the pneumatic temperature control systems in a majority of the leading buildings. Ask a Johnson engineer to demonstrate how the unmatched comfort, efficiency and economy of Johnson Pneumatic Controls can be applied to your client's buildings. There is no obligation. Johnson Service Company, Milwaukee 1, Wis. 105 Direct Branch Offices.

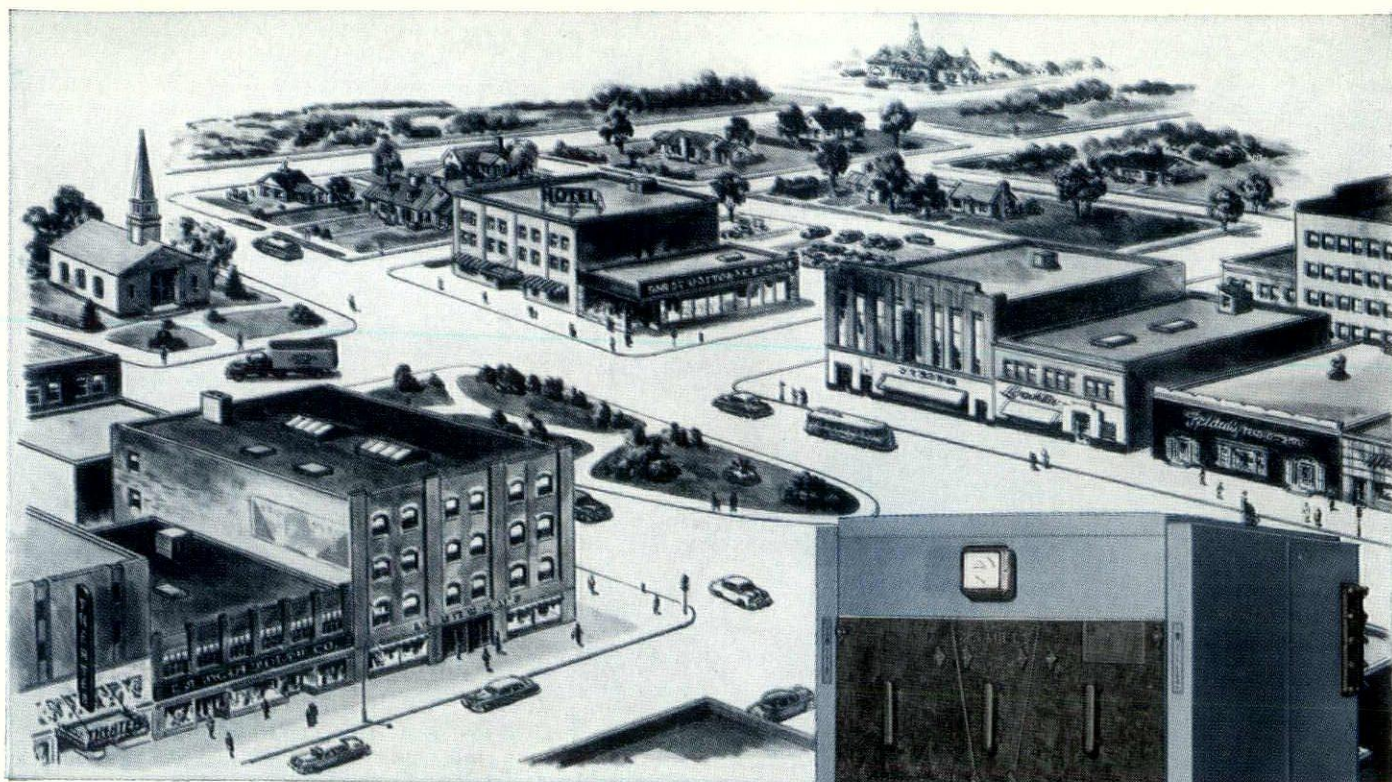


JOHNSON CONTROL

PNEUMATIC  SYSTEMS

DESIGN • MANUFACTURE • INSTALLATION • SINCE 1885

TEMPERATURE CONTROL SYSTEMS FOR SCHOOLS, OFFICES, FACTORIES, STORES, HOSPITALS, HOTELS, PUBLIC BUILDINGS

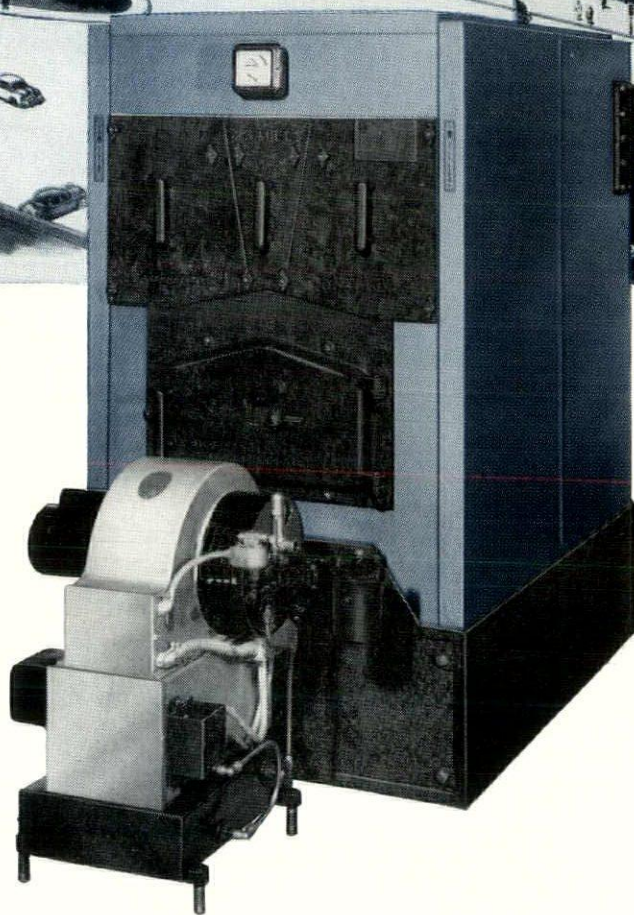


Now— HEAVY OIL ECONOMY FOR SMALL COMMERCIAL BUILDINGS

**Smith-Mills 25J4 Unit burns #4 and #5 Oil —
provides up to 3000 sq. ft. steam radiation**

Now you can offer the operating economy and higher heat values of #4 or #5 Fuel Oil in a boiler-burner unit at moderate original cost. The boiler is the famous Smith-Mills 250 series with cast iron water tube construction. There are four sizes with net steam ratings of 1950, 2275, 2600, and 2925 sq. ft. respectively (also water boilers with equivalent ratings). The burner is the new Sun Ray gun type for heavy oils.

This unit is suitable for small hotels and apartments, stores, garages, small factories, churches — with dependable heat (hot water or steam) and built-in tankless heaters that will provide up to 12 gallons of *fresh* hot water every minute, with every b.t.u. provided at low heavy oil cost.



Ruggedly constructed boiler, gun type burner, combustion chamber and controls are furnished as a complete unit which is ideally suited for installations requiring utmost economy of operation while at the same time requiring a minimum of attention and maintenance.

H.B. Smith **CAST IRON BOILERS**

H. B. SMITH CO., INC., WESTFIELD, MASSACHUSETTS • Established 1853

Most complete line in the world of cast iron boilers for heating

STEEL

provides economy



... real, on-the-job, economy. With today's availability of STEEL, our member fabricators' delivery schedules are good ... no costly delays. On the job, the real savings begin ... STEEL goes together fast, reduces man hours, cuts construction costs.

And this is but one of STEEL'S many exclusive advantages:

- STEEL is compact ... more useable space.
- STEEL is versatile ... readily adaptable.
- STEEL is rugged ... safe, enduring.
- STEEL is available ... now.
- ALWAYS SPECIFY STEEL!

ALBANY, N. Y.

Clausen Iron Co., Inc.
James McKinney & Son, Inc.

BINGHAMTON, N. Y.

Binghamton Steel & Fabricating Co., Inc.

BUFFALO, N. Y.

Ernst Construction Corp.
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R. S. McManus Steel Construction Co., Inc.

CORRY, PA.

Rogers Structural Steel Co., Inc.

ERIE, PA.

Electro-Weld Manufacturing Co.

ROCHESTER, N. Y.

F. L. Heughes & Co., Inc.
Leach Steel Corp.

ROME, N. Y.

Rome Iron Mills, Inc.

SYRACUSE, N. Y.

Empire Structural Steel Fabricators, Inc.
Smith & Caffrey Co.
Syracuse Engineering Co., Inc.

TROY, N. Y.

West Side Structural Co., Inc.

UTICA, N. Y.

Utica Steam Engine & Boiler Works

NEW YORK STATE STEEL FABRICATORS ASSN. INC.



Careful attention to detail is evident in this swimming pool. Walls are $4\frac{1}{4} \times 4\frac{1}{4}$, 81 Spruce Green. Deck Floor: Sand Gray Textone. Pool ledge and markers are Maroon Textone with numbers and lettering in Sand Gray Textone. Pool lining is White with Red markings. Color Plate 391.

CARTHAGE CENTRAL JUNIOR-SENIOR HIGH SCHOOL

Carthage, N.Y.

Sargent, Webster, Crenshaw & Folley, Architects

Walls in cheerful contrasting colors lend the corridors and stairways a permanently well-groomed appearance. Here, walls are 72 Dawn Gray and 51 Jonquil. Color Plate 390. D. A. Lanzetta Marble Co., Tile Contractors.

In this new school, American-Olean Tile was used in many areas in addition to the swimming pool:

Walls in corridors and stairways
Walls and floors in shower rooms and washrooms
Walls in kitchen

—assuring this school many thousand square feet of permanently beautiful, maintenance-free surface.

Helpful Booklets for Architects:

Booklet 208: Catalog of Tile Products
Manual 800 Rev.: Specifications and Details for Swimming Pools
Booklet 910: New Large Size Tile
Booklet 1020: Crystalline Glazes and Scored Tiles

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